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His seminal book *The Americans*, 70 years on

Rikard Österlund

Keeping the wet plate process alive

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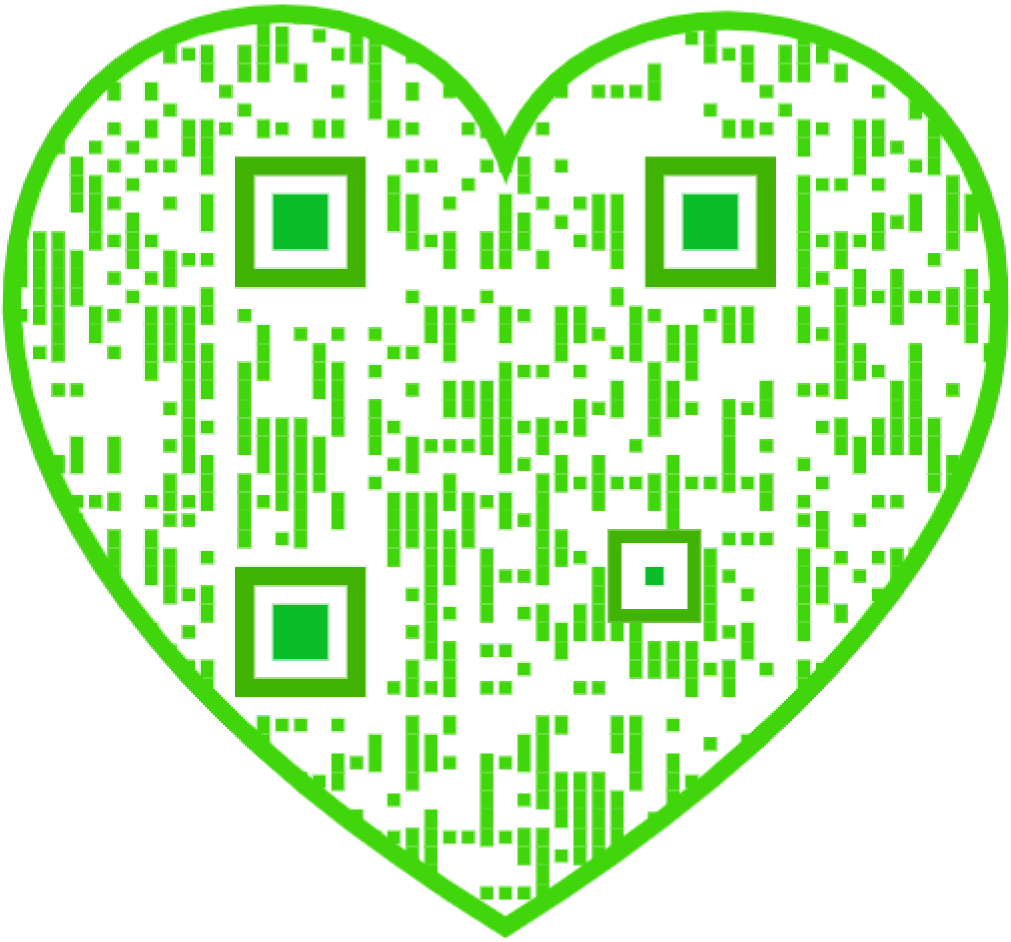

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RIKARD ÖSTERLUND

vivo
vivo
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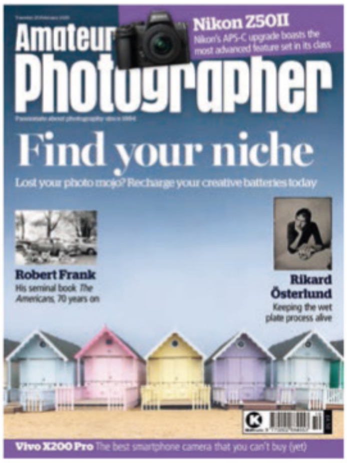
Welcome

We all have periods of creative fog, where we lose our sense of direction and purpose. This week, SheClicks founder Angela Nicholson talks to six members, with very different photographic styles, about how they found and developed their own niche and how that inspires their photography. One way to find inspiration is to look to the past, and we also report on the republishing of a seminal work of documentary photography: Robert Frank's *The Americans*, which was first published in 1958. It's certainly a topical subject just now. Of course you could go even further back in time for inspiration as Rikard Österlund has done in reviving the Victorian wet plate process. Finally, don't miss our review of Nikon's latest affordable APS-C addition to its Z system.

Nigel Atherton, Editor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COVER PICTURE © HELEN TRUST. INSET, LEFT: © THE JUNE LEAF AND ROBERT FRANK FOUNDATION INSET, RIGHT: © RIKARD ÖSTERLUND

Our cover image was taken by Helen Trust, who features in our article about finding your passion – see page 34

THIS WEEK'S CONTRIBUTORS

ANGELA NICHOLSON

AP regular Angela speaks to six photographers who share how they discovered their creative calling

AMY DAVIES

Features Editor

Amy writes about the anniversary of Robert Frank's influential book *The Americans*; and tests Vivo's X200 Pro

RICHARD SIBLEY

Former AP deputy editor Richard talks to photographer Rikard Österlund about his love of wet plate photography

ANDY WESTLAKE

Technical Editor

Find out how our chief reviewer rates the new Z50II, Nikon's updated APS-C mirrorless camera

JESSICA MILLER

Dep. Online Editor

Also our social media manager, Jessica selects more of your stunning images in *It's good to share*

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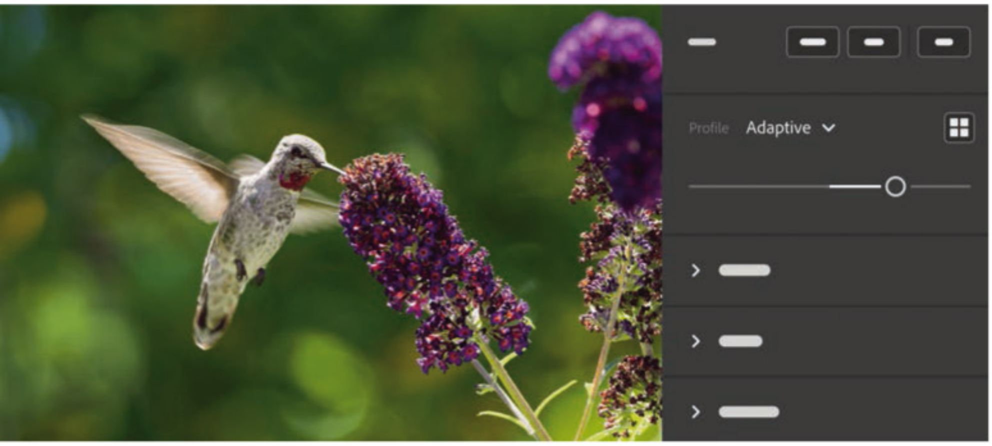


Adaptive Profiles uses AI to analyse and enhance aspects of your image

More AI editing tools from Adobe

ADOBE has announced two more AI-powered editing features for Lightroom and Camera Raw at the recent Adobe MAX Japan show – Adaptive Profiles and Distraction Removal.

Adaptive Profiles, available now for all versions of Lightroom (including mobile), uses AI to analyse and adjust tones and colours in your images. 'The effect is as if the AI had changed Exposure, Shadows, Highlights, Color Mixer, Curves, and other controls for you,' said Adobe, 'although the actual controls stay in their original neutral position.'

Distraction Removal – available as an early access feature in Camera Raw before 'coming soon' to Lightroom – is a self-explanatory feature that detects and removes common distractions in your photos such as unwanted people. A similar feature was announced for Photoshop back in October.

Other additions include faster link generation for sharing in Lightroom Mobile and a new Focus Point Selection tool in Lightroom Classic, enabling users to change the camera's AF mode and AF point in the Tether Live View window.

For more details on these and other updates and performance improvements, see bit.ly/adobechanges

First Tokina lens for Fujifilm X-mount

TOKINA has announced its first lens for Fujifilm X-mount, the atx-m 11-18mm F2.8 X. This is also the first super-wideangle zoom lens in Tokina's line-up designed exclusively for mirrorless cameras. The lens features a consistent f/2.8 aperture throughout the zoom range in a compact and lightweight body.

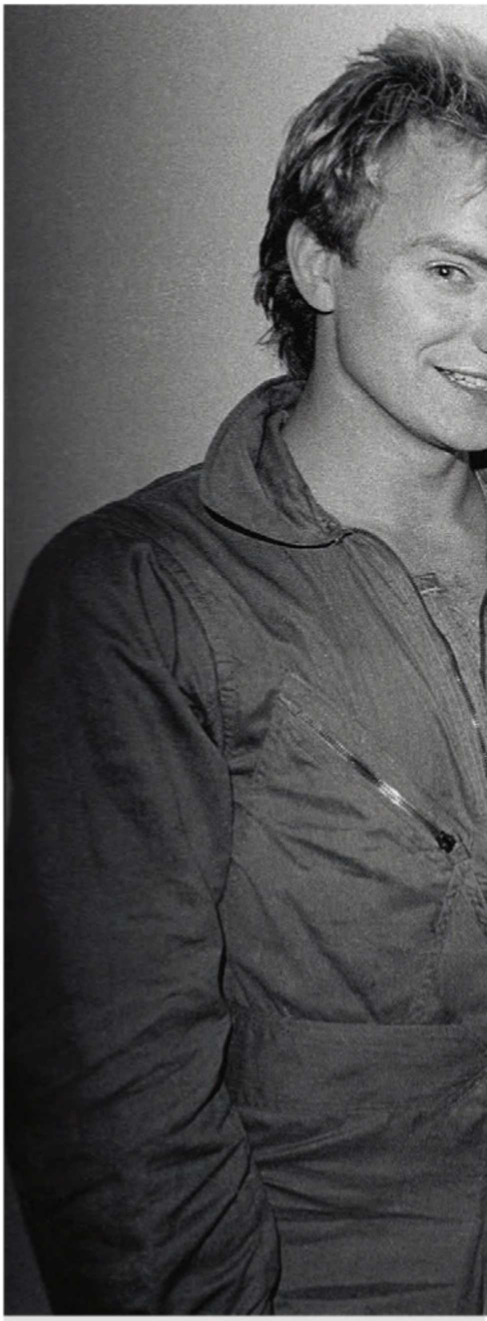
Back in 2022, Tokina released the atx-m 11-18mm F2.8 for Sony E-mount APS-C, and the Fujifilm mount version is very similar (it offers the same 16.5-27mm equivalent view on both the Sony and Fujifilm mounts.)

Other noteworthy features include two aspherical and two low-dispersion glass elements to suppress chromatic aberration and a minimum focusing distance of 19cm. The lens offers full compatibility with Fujifilm X-mount cameras, including Image Stabilization, AF and MF, MF Assist mode, Eye Detection and optical corrections. In addition, there is a Micro USB port for firmware updates.

The Tokina atx-m 11-18mm F2.8 X is aimed at both stills and video shooters and goes on sale from 14 March, costing a competitive £689/$699.

Tokina
atx-m 11-18mm F2.8 X

The atx-m 11-18mm F2.8 X: due on 14 March



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An arresting image (and offer)

THIS is the first-ever, previously unpublished, shot of The Police and it features in a new book by photographer Lawrence Impey, who worked with the band way back in 1977-8. The book, *The Police Lineup,* is set to be available in October, and if you visit the website www.policelineupbook.com, you can register to have your name published in it too – along with an exclusive discount and priority delivery.

Leica revisits a classic lens

LEICA has announced a new version of the storied Summilux-M 50mm f/1.4 lens as part of its Leica Classic Line. The original version, released in 1959, was the first to carry the Summilux name, and this latest iteration uses special glass to deliver a particularly soft bokeh, along with other technological updates. The lens features solid brass construction and is fitted with a round vintage lens hood. It's available now for £3,310.

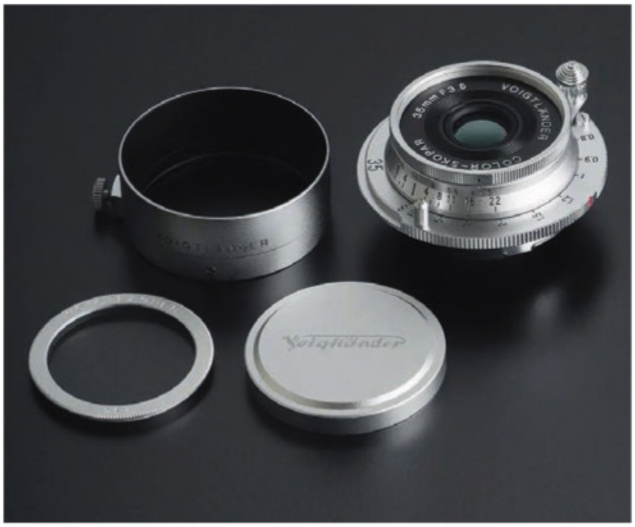
The Leica Summilux-M 50mm f/1.4

Daido to go

THE DAIDO Moriyama exhibition at The Photographers' Gallery was one of the best shows of 2024, and the central London venue is now running a much smaller version where you can buy some of the great Japanese photographer's prints. Daido Moriyama: Encounters includes works that highlight quieter, reflective moments and runs until Sunday 13 April. See thephotographersgallery.org.uk

© DAIDO MORIYAMA

Snap up a print of this sublime image



The compact Voigtländer Color-Skopar 35mm F3.5 Aspherical lens for Leica M mount

Another Voigtländer prime for Leica M

COSINA has announced the Voigtländer Color-Skopar 35mm F3.5 Aspherical, a retro-styled, manual focus prime lens for Leica M mount. Compact dimensions are a key selling point, with the overall length of the lens from the mount surface being just 14mm – and it only weighs 99g.

The new Color-Skopar 35mm lens features six elements in four groups, including one double-sided aspherical lens and three elements of anomalous partial dispersion glass, for optimum optical performance.

In addition, the metal hood is designed to be integrated with the aperture control ring of the lens and is equipped with an aperture indicator line when mounted. In order to avoid increasing the overall length of the lens when used with this hood, a special thin frame filter is also included, with a thickness of 1.1mm from the lens filter thread.

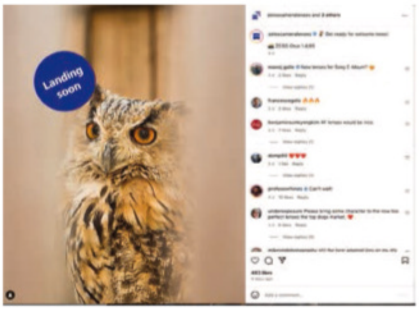
Other attractions include an all-metal lens barrel and built-in rangefinder focusing (minimum distance of 0.7m).

The Voigtländer Color-Skopar 35mm F3.5 Aspherical lens is available in black (£629) or silver (£599) from Robert White – visit bit.ly/robertwhiteskopar

Zeiss teases new lens

ZEISS has hinted that it's about to release a new lens, after a quiet few years (to put it mildly). The premium lens maker is giving very little away, but released a picture of an owl on its Instagram page, accompanied by the toe-curling pun, 'Get ready for owlsome news.'

A follow-up Instagram post featuring owls then appeared on Valentine's Day, flagging up February 25 as a much more important date. (in case you're wondering about the owl connection, Zeiss' line-up of Otus lenses are named after the Otus owl family.) The only Otus lenses released so far have been for Canon EF and Nikon F DSLR mounts, triggering speculation that the new lens could be for mirrorless cameras. This will be good news if so, as there have been rumours that Zeiss was leaving the photographic industry altogether. It hasn't released a new lens since the Otus 100mm f/1.4 in 2019, and the ZX1, a full-frame compact with a fixed 35mm f/2 lens and built-in Lightroom, turned out to be a flop.



Owl be back, says Zeiss?

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A Year In Pictures: 1955/1965/1975/1985

£14.99 each, Mussel Publications, Hardback, Various pages,
ISBNs: 1955: 9781399992046, 1965: 9781399992053, 1975: 9781399992060, 1985: 9781399992077

1975
a Year in Pictures

A YEAR IN PICTURES

Iconic images published across four books to celebrate landmark years are a trip down memory lane, says **Amy Davies**

There's lots of joy to be had scouring through the Getty archive. But, it's also true that it's a bit overwhelming.

Well, that's where books like this come in. Across four volumes covering 1955, 1965, 1975 and 1985, we get a lovely hit of nostalgia that will delight both history and photography lovers alike.

You'll find out – or be reminded of – which team won the FA Cup, who won Wimbledon, who won the Grand Prix, the best films, which artists topped the charts and all sorts of other major events from the year of your choosing.

Get a glimpse at the celebrities of the time, the biggest news events, and even fun facts about the biggest selling cars and the prices of bread (in the UK, at least). To keep things up to date, you'll also find out who was born in the given years – perhaps you have a celebrity birthday twin.

The books are the brainchild of Ted Cockle, the former president of Island Records and then EMI Records. It's something that has never been executed before using Getty's archive, which consists of over 130 million images. All it needed was someone prepared to locate and present the pictures in a sensible way. Safe to say, this has been achieved with great success – albeit a little 'straightforward' in execution.

Although anyone can of course enjoy these special volumes, if perhaps you're celebrating a 'big birthday' this year – or know someone who is – then it'd also make an excellent gift for them too.

Hopefully the series will continue and we'll see more of these books arriving during the next few years for 1956/1966/1976/1986 and beyond.

Elton John at a London airport, 1975
All images © Getty Images

James Dean on the set of *Giant*, 1955

Elizabeth Taylor and her then-husband Michael Wilding at the 26th Academy Awards, 1954

Books & exhibitions

The latest and best books and exhibitions from the world of photography

IN PURSUIT OF MAGIC

Linder at the Hayward Gallery. Photo: Hazel Gaskin. Outfit: Ashish. Make-up: Kristina Ralph Andrews. Courtesy the artist and Hayward Gallery

Linder: Danger Came Smiling

Until 5 May
Hayward Gallery, London
£19 / concessions

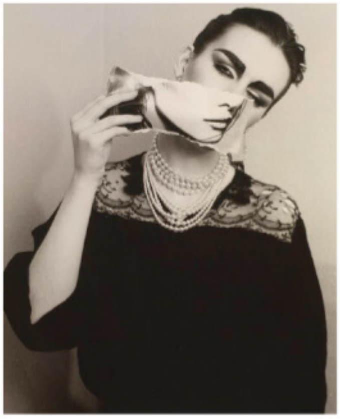
This exhibition, the first London retrospective of the feminist artist Linder's work, showcases 50 years of her pioneering work.

Linder's early pieces include photomontages which she made while part of the punk scene in 1970s Manchester. Today she still works in digital montage form, which is being shown for the first time at this exhibition. The show also encompasses photography, performance and sculpture.

Concerned primarily with the body and its photographic representation, early glamour photography to digital deep fakes is the central tenet of Linder's approach to image-making.

A catalogue featuring works from the show will also go on sale for £25, and can be bought from the gallery, or online.

An adapted version of this exhibition will later travel to Edinburgh, Swansea and Blackpool later this year and into next, if you don't get the chance to see it in London. The Hayward Gallery is a great space though, so if you can make it, it's well worth a visit.



Linder, SheShe, 1981. Silver bromide photographs from original negative. Courtesy of the artist; Modern Art, London; BLUM, Los Angeles, Tokyo, New York; Andréhn-Schiptjenko, Stockholm, Paris and dépendance, Brussels. Photo: birrer

© JOSHUA DUDLEY GREER

Demolition, Atlanta, Georgia, 2022

© JOSHUA DUDLEY GREER

Oakland Cemetery, Atlanta, Georgia, 2020

The Makeshift City by Joshua Dudley Greer

£60, GOST, hardback, 144 pages, ISBN: 9781915423580

The photographs in this book were shot between 2020-2024 in the city of Atlanta. This has been an incredibly fractious period, particularly in the US. It encompasses Covid-19, Black Lives Matter, abortion rights struggles, an increase in income equality and more besides.

Atlanta itself has changed many times throughout its history. It's been destroyed and rebuilt many times over. It's been a crux for slavery and racial segregation and become home to the Civil Rights Movement.

In 2020 the state of Georgia went blue for the first time in nearly 50 years, when Joe Biden won in the state by just 0.2% (it's since returned to Trump).

All of this is a backdrop for Greer's work, where he witnesses as these issues manifest themselves in the landscape, architecture and community. We get a look at Atlanta's downtown street corners, suburbs, exurbs, film sets, cemeteries, rivers and construction sites. There are landscapes pulled apart by developments and highways, there are residents creating a makeshift gym outdoors, and sterile new-builds standing next to empty lots and crumbling mansions.

All together, these elements show off both the tensions of the past and the realities of the present. On top of that, the images are also beautifully shot.

For those with an interest in long-form documentary work, this is a great piece to add to your collection.

From Dawn to Dusk: Mastering the Light in Landscape Photography
By Ross Hoddinott and Mark Bauer

£16.99, Ammonite Press, softback, 192 pages, ISBN: 9781781454947

We could all do with a little refresher in our techniques from time to time, and this updated edition of *From Dawn to Dusk* is the perfect volume to do just that.

Structured around the available light during the different times of the day, you'll find out more about suitable landscape types, styles of photography and processing techniques for each moment.

New text and new photographs cover the latest advances in photographic technology, with each chapter focusing on the benefits and challenges of shooting at that particular time of day. Each concludes with a gorgeous double-page image to show you exactly what you might hope to achieve once you've taken in all the advice possible.

You'll also discover that you perhaps don't need the most perfect light, or the best time of day, to create grand landscapes either. The overall idea is to help you to become a master of light – no matter what type of light it is.

Written by two of the UK's leading professional landscape and natural history photographers, there are few who are better equipped to walk you through all the tips you need to improve your work.

At just £16.99, it's a bargain, and would also make for a great gift for anyone you know who might be keen to brush up on their landscape skills a touch, too.

Glastonbury Tor

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St Michael's Mount

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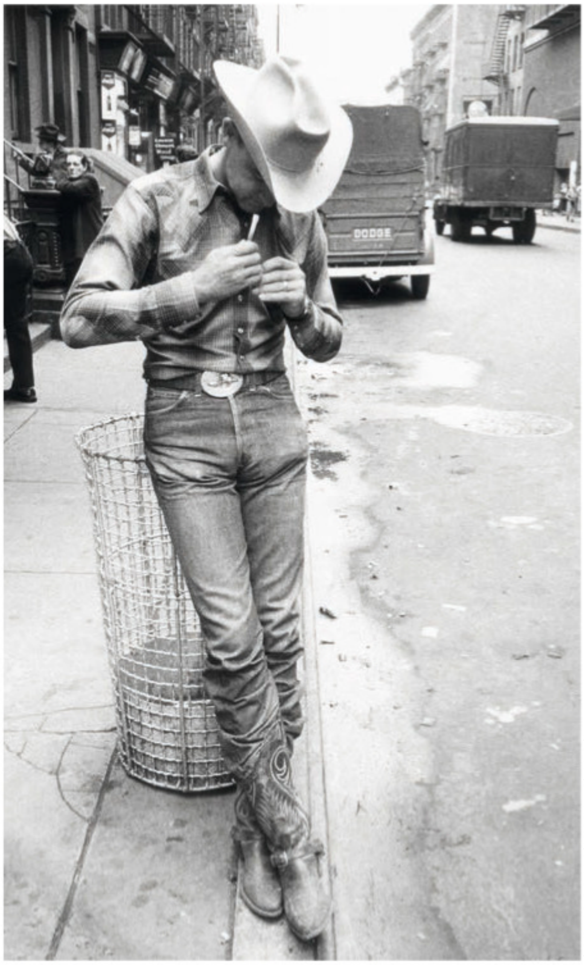
Seminal work

This year is the 70th anniversary of Robert Frank's masterpiece, *The Americans*. **Amy Davies** finds out more about a republished edition of the book



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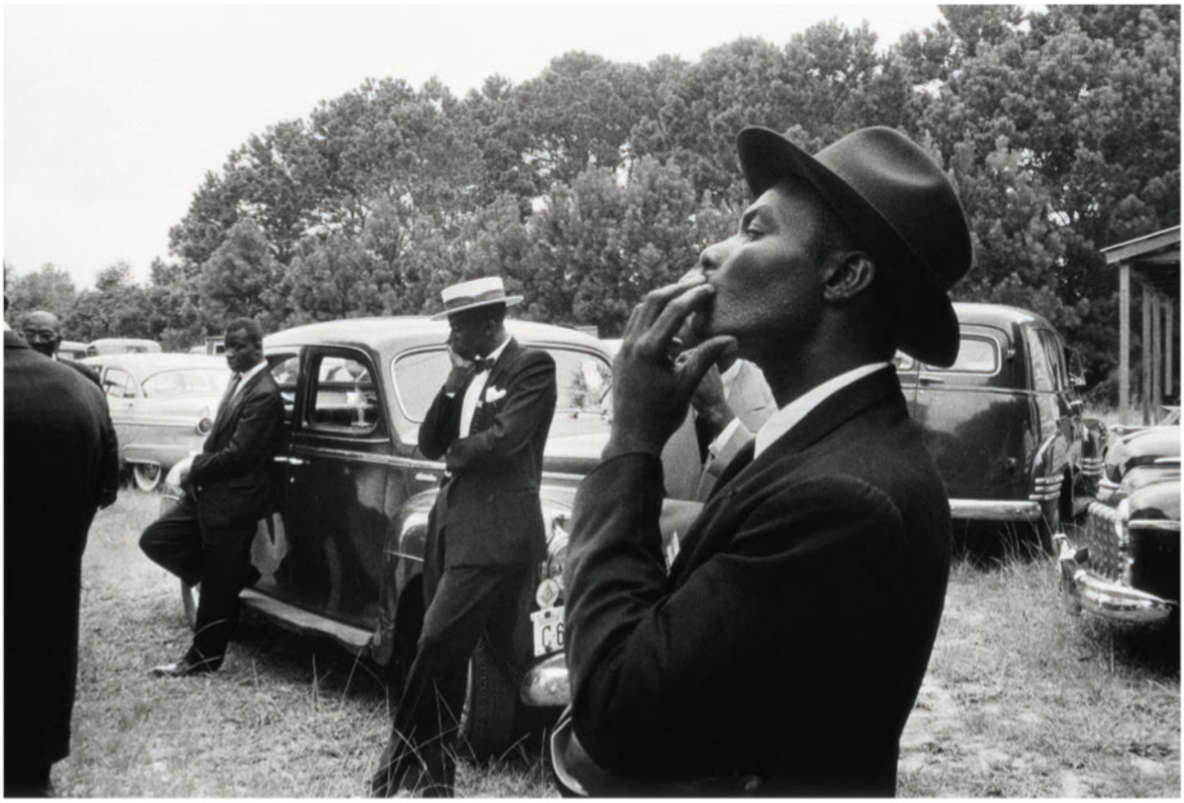
Many who are fans of documentary photography cite *The Americans* as a big inspiration. Shot during 1955 and 1956, this year it turns 70 years old. The following seven decades have of course produced hundreds, if not thousands, of influential documentary photographers – ask any of them to name a hero, and I'd be willing to bet that many of them would cite Frank's masterpiece.

The work was first published in France in 1958, before making its way over to the States the following years. We're often featuring mid-century American work in this magazine – the interest in it never seems to wane – but this is something particularly special.

2025 also marks the centenary of Robert Frank's birth. That Frank was still relatively young while creating this piece is perhaps worthy of note, too. It's arguably what



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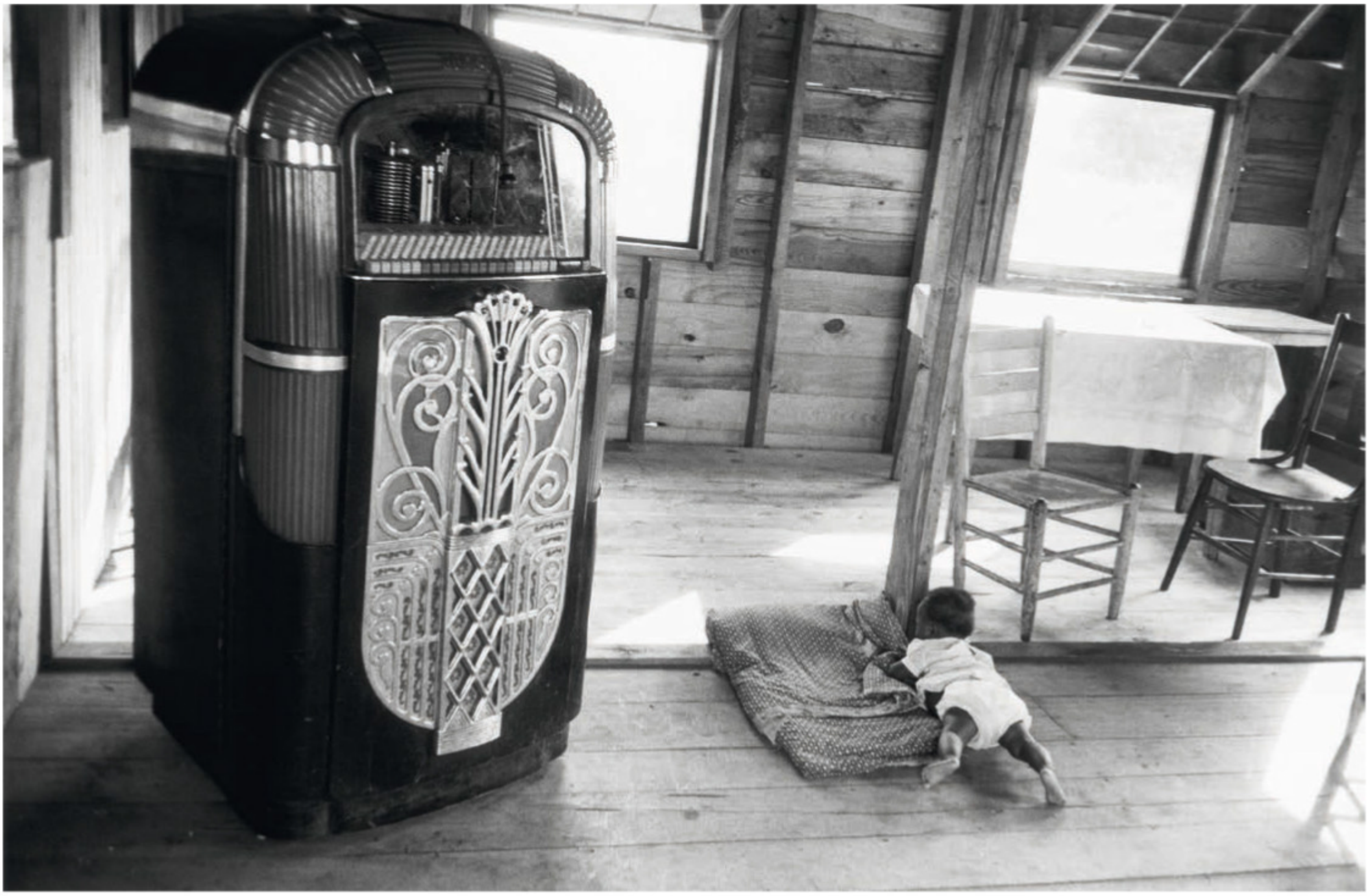
Far left: Robert Frank, Drug store – Detroit, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

Above: Robert Frank, Rodeo – New York City, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

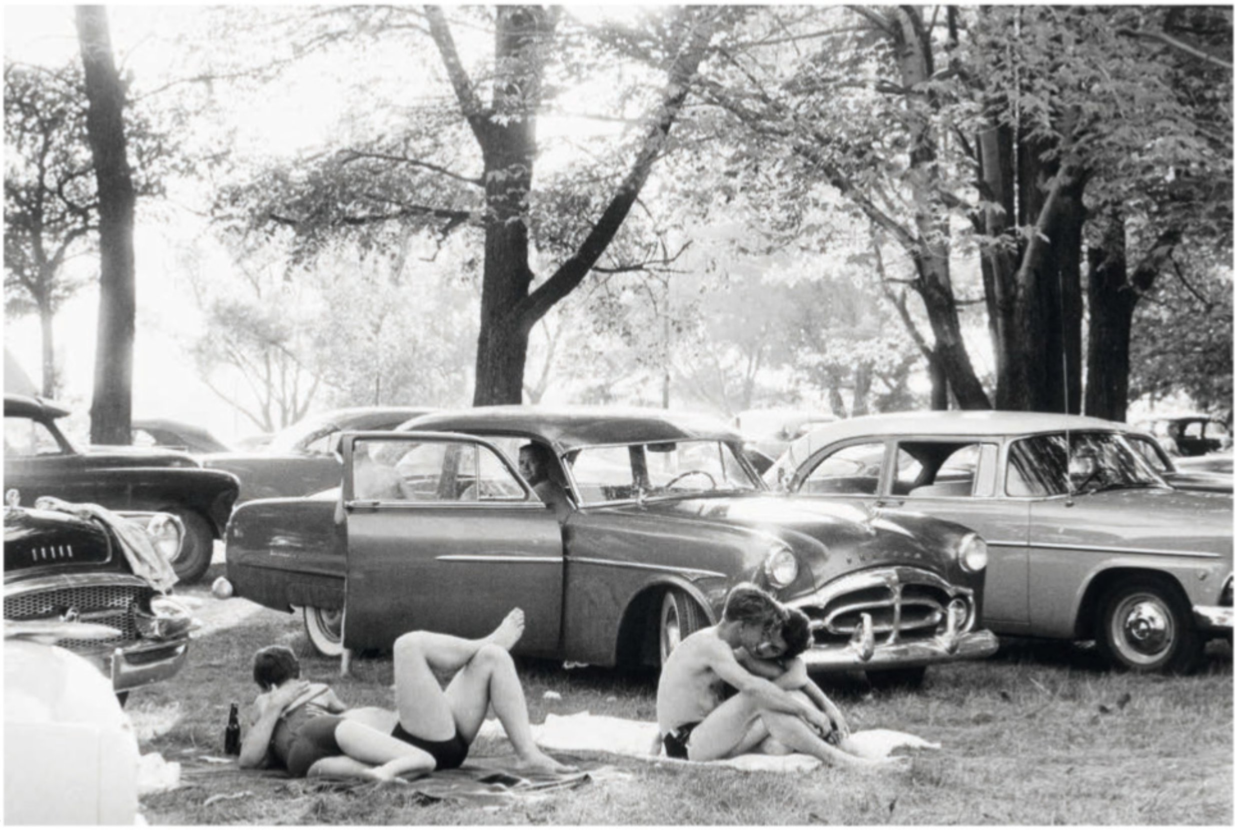
Left: Robert Frank, Funeral – St. Helena, South Carolina, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)



ALL PICTURES © THE JUNE LEAF AND ROBERT FRANK FOUNDATION

Above: Robert Frank, Cafe – Beaufort, South Carolina, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

Right: Robert Frank, Public park – Ann Arbor, Michigan, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)



© THE JUNE LEAF AND ROBERT FRANK FOUNDATION also made him connect with the subjects so well – still young enough to be brave enough to venture into all corners of life, while old enough to have been around the block.

For those not already familiar with the project, here's a little lowdown. Frank won Guggenheim Fellowships in 1955 and 1956 which funded what would become a 10,000-mile road trip through the US, capturing its variety of life with both a poetic and critical eye.

The superb sequencing of the book unveiled aspects of American life that had hitherto lay undisturbed, unacknowledged or uncelebrated. There's the allure of Hollywood juxtaposed with racial inequality or injustice. You might also find beauty and pathos wonderfully smashed together – for example the glistening chrome surfaces in a diner. Taken all together, the photographs in *The Americans* capture both the aspirations – and the often stark reality – of the American Dream.

Documentary photography was arguably never the same again. Generations of photographers including Lee Friedlander, Nan Goldin, Joel Meyerowitz and Garry Winogrand may never have come to the fore had the way not been led by Frank's work.

This edition is published by Aperture, marking a return of the book to the publisher's catalogue more than half a century after the Aperture and Museum of Modern Art edition was published in 1968.

It maintains the stunning tritone printing found in the 2008 edition, of which Frank was personally involved in every step of the design and production. This newest edition includes the original introduction by the iconic Beat poet and novelist Jack Kerouac, an insight into how Frank's work had an impact on the broader cultural consciousness of the American psyche.

Searing

Sarah Meister, executive director of Aperture, says, 'Frank's point of view – at once startling and tenacious – is imbued with humanity and lyricism, painting a searing portrait of a nation full of promise and contradiction. This is a timeless book that shows the power of photography to shine a probing light on the world around us.

'With generous support from the June Leaf and Robert Frank Foundation in recognition of Aperture's established history of publishing excellence – and the challenges Frank faced in finding a publisher as a young artist – we are grateful for the opportunity to bring this title back into print, ensuring that generations will have access to one of the most significant photobooks of all time.'

As well as the standard version of the book, a special slipcased edition of 1,500 copies wll also be available.

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Robert Frank, Butte, Montana, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

© THE JUNE LEAF AND ROBERT FRANK FOUNDATION

Robert Frank, Belle Isle – Detroit, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

This limited edition includes a collectable booklet showcasing Frank's early films, which had been included only in the 1968 and 1969 Aperture releases of *The Americans*.

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Right: Robert Frank, Ranch market – Hollywood, 1955/56; from *Robert Frank: The Americans* (Aperture, 2024)

THE AMERICANS

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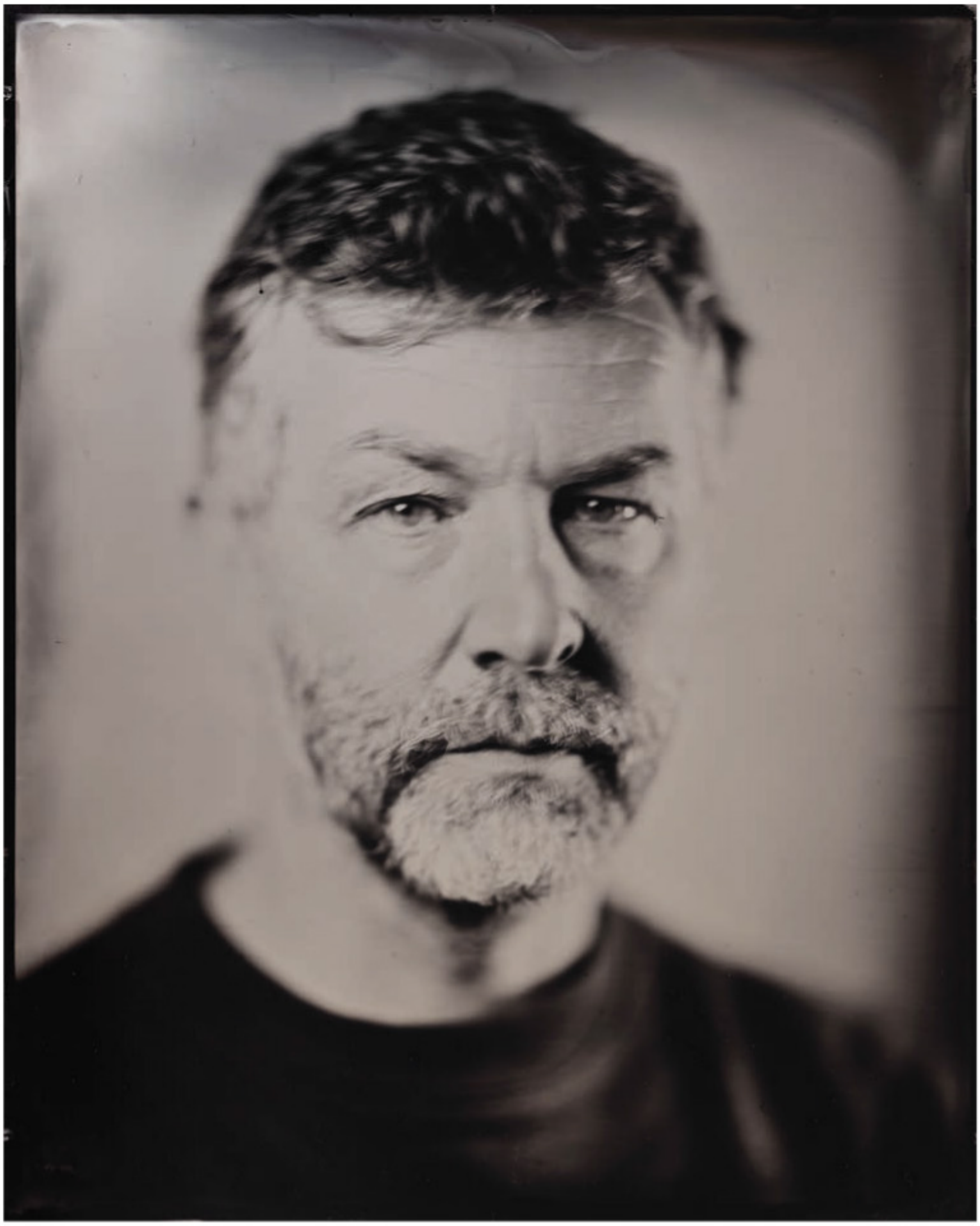
The Americans by Robert Frank is available to buy now. Published by Aperture, ISBN: 9781597115711, £22.



The speed of silver

Two decades after studying together, **Richard Sibley** reunites with photographer Rikard Österlund to sit for a portrait over 170 years in the making

I first met Swedish photographer Rikard Österlund (and former AP Technical Editor Tim Coleman) on my first morning at Kent Institute of Art and Design, Rochester, where we would spend three years working on a degree in editorial and advertising photography. The worlds of film and digital photography were at a tipping point; one morning, we would get in early to grab an enlarger in the darkroom, and the next, we would scramble to get a Power Mac and Minolta scanner.

It had been over 20 years since I last saw Rikard, but it felt like we had never lost touch. Instagram and Facebook had acted as digital photo albums that we had seen from time to time, and we knew precisely the journeys we had been on since we had finished our degree.

'After uni, I went straight into teaching and working commercially,' says Rikard, who still lives and works in Rochester. 'My commercial work began taking over everything, and it was all digital.' The new world of digital photography appeared almost overnight and was a far cry from previous years when we spent our time crafting prints in the darkroom.

Physical

'I spent all of this time looking at the screen on the back of the camera checking precise details, and then retouching the images in Photoshop and then delivering the images to clients that ended up being on a website. It just wasn't anything physical any more,' says Rikard.

It was seeing exhibitions of the work of Sally Mann and Julia Margaret Cameron when something changed for Rikard. 'There was something otherwordly about the

Above left: The finished wet plate portrait that Rikard took of Richard

Right: The wet plate in negative form after being developed. The fix will switch it to a positive

images,' he recalls. 'I had obviously seen wet plate images before, but it suddenly clicked that this was the process that they had both used.'

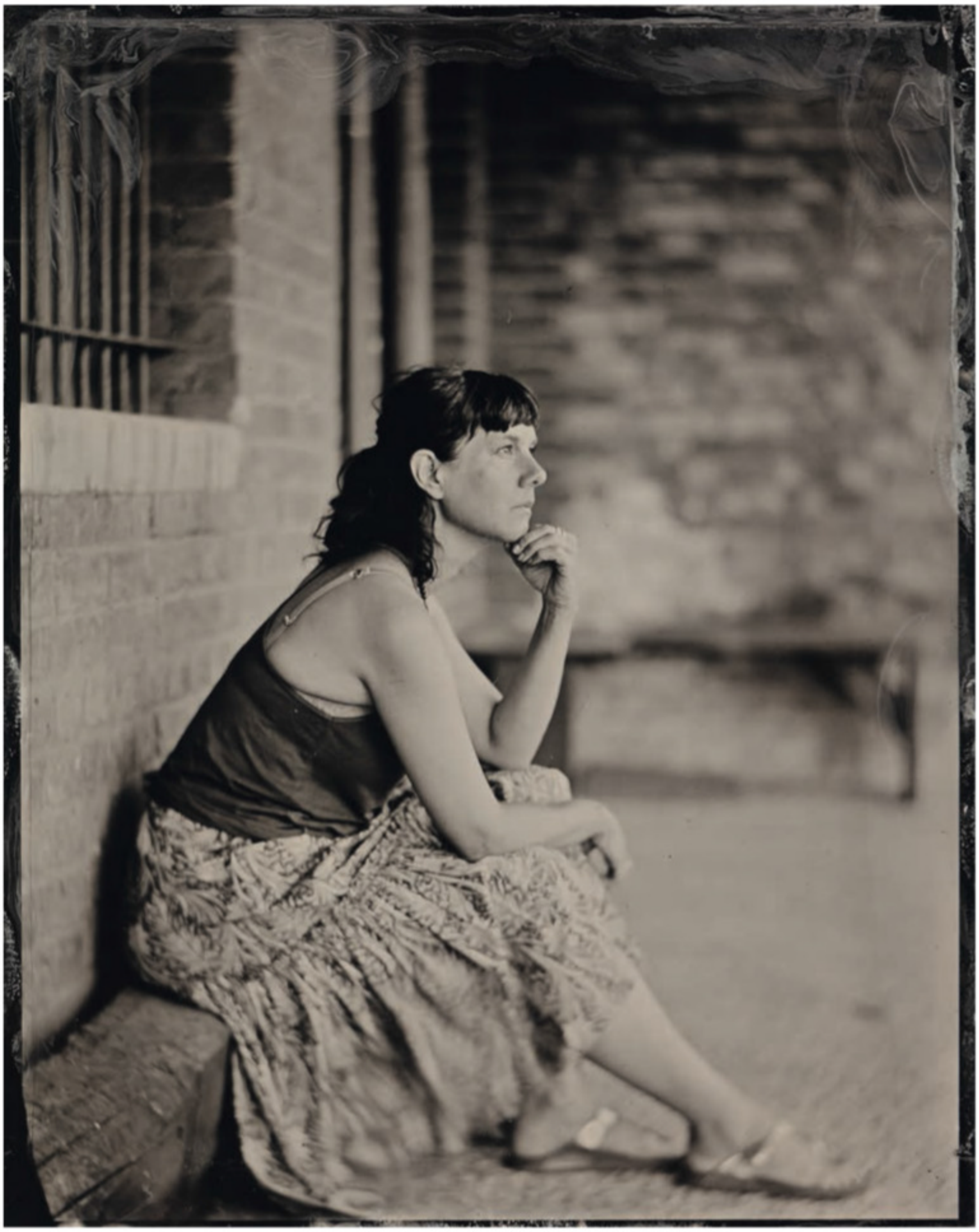
This proved a turning point for Rikard, who went down a rabbit hole learning more about wet plate printing and the history of the process. Encouraged by his now wife, he jumped to participate in a two-day wet-plate workshop. 'I didn't know what I was getting into, but I left the workshop with a shopping list. On the train home, I had already bought a camera on eBay.'

Long gone are the days of strolling into your local camera shop for darkroom supplies; so how do you get supplies for a photographic process created in the 1850s?

'There are a couple of places in the UK, the main one being John Brewer (johnbrewerphotography.com), with whom I did that original workshop. But there isn't just one place; I get the aluminium plates I use from a trophy supply store, and if I shoot on glass, I get that from somewhere else. There is a pre-mixed collodion supplier, and I get other chemicals from a school chemistry lab retailer. So it is tricky when starting; I had to keep finding all these resources.'

Whilst I was visiting Rikard, he suggested that the best way to learn about wet plate photography was to watch the preparation and sit for a portrait. The process began in the light as the collodion solution was poured over the metal sheet, the excess removed, and the plate allowed to dry until it was slightly tacky. The plate was then placed into a light-tight silver box containing silver nitrate, which makes the emulsion light-sensitive silver iodide. Finally, underneath the

Left: Rikard in the darkroom pulling the wet plate out of the silver bath



Below: 'Zara on the loading bay' shot with a petzval lens that was used by a studio near Rikard's over 100 years ago

familiar red light of the darkroom, the wet plate is removed from the silver box and loaded into the plate holder.

I sat down on a stool in the studio. A homemade headrest made from a pole and a guitar wall hanger helped guide and keep my head in the right position as Rikard checked the final focus on the ground glass of his Intrepid camera. Then, the plate holder was loaded into the camera. 'The plate is estimated to have a sensitivity of between ISO 1 and 3,' says Rikard. 'Normally, when I'm shooting in a studio, with my lights, I know the exposure is around 7 seconds. If I'm shooting outside, it really depends because the plate is predominantly sensitive to the blue end of the spectrum, the UV end. I tend to do a test plate to get a ball-park exposure of where I need to be.'

A gravitas

I slowed my breathing, trying to sit as still as possible for seven seconds. I can only compare it to sitting in a dentist's chair with the bright lights shining right at you, but there wasn't fear or anxiety, just a gravitas to the moment. Rikard carefully removed the lens cap and, seven seconds later, just as carefully put it back on. There were no multiple bursts of flash or the machine gun-esque sound of a shutter firing at 10fps.

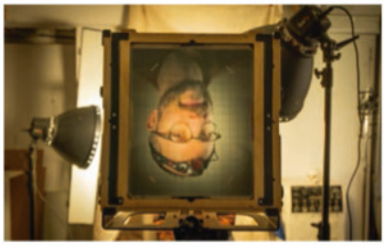
'I'll take however many shots are required. I can shoot pretty quickly, so as a minimum, I usually do two.' Rikard explains. 'Sometimes, I get a bit excited and just keep going; it's not different from what you would do when shooting digital images. You just shoot significantly less.'

As soon as the exposure was finished, we were back in the darkroom developing the plate in much the same way as you would a paper print – a developer, running water as a stop bath and a fix bath. During the fix, the image flips from a negative image to a positive one, with the final stages being a long wash before the plate is dried and varnished.

'I've so far not come across a process that allows you to create a single image in the same way wet plate does; the way that you pour the collodion onto your plate matters, the way you develop the image, the way that you set your camera up, all of these aspects will impact the final image. It's technique and process, but it also feels like it's an element of chance and sort of alchemy in there, which is really quite special.'

Barge restoration team on board the *Edith May* – July 2021

Above: James and the Skull – June 2024



Right: Rikard in his studio, seen through the ground glass of his large-format Intrepid camera

Despite his love of wet plate photography, Rikard isn't anti-digital. 'I love photography, no matter what you use to take photographs with. There is the right camera for the right occasion. It's pretty amazing. Yesterday, I was looking through some of my old plates. The next second, I took a few photos of something with my phone, and then I was out shooting portraits with my Canon EOS R6. Later today, I'll scan some negs and use my Canon EOS 5DS.'

I asked Rikard if he felt like a custodian of this process to teach future generations, and he laughed, 'No, I think that sounds a bit pretentious. There is a rich group of practitioners in the UK that are doing it. I'd say maybe I feel like I may be playing some part in keeping it going. Keeping the process alive, keeping that kind of connection to photographic history alive. It's made me fall in love with that period of photography in a different way.'

For those wanting to learn wet plate photography, Rikard runs private and group workshops. Find out more and see more of his work at **rikard.co.uk** or follow **@rikardolino** on Instagram.

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Nikon Z50II

Nikon's updated APS-C mirrorless model aims to bring top-level technology to a much wider market, but how does it measure up? **Andy Westlake** finds out

At a glance

£849 body only

£999 with 16-50mm

£1,199 with 16-50mm and 50-250mm

- 20MP DX-format CMOS sensor
- ISO 100-51,200 (standard)
- Up to 11fps continuous shooting
- 4K 30p video recording; 4K 60p with 1.5x crop
- 2.36m-dot, 0.68x EVF with 1000-nit brightness
- 3.2in, 1.04m-dot fully articulated touchscreen

For and against

- + Excellent image quality, especially in raw
- + Unusually good viewfinder for its class
- + Very capable autofocus
- + Rear screen is now fully articulated
- − No AF-area joystick (d-pad instead)
- − Mode dial is loose and easily knocked out of position
- − No in-body image stabilisation
- − Limited range of native DX Z-mount lenses, especially zooms

ALL PRICES ARE APPROXIMATE STREET PRICES

Data file

Sensor	20MP DX CMOS, 23.5 x 15.7mm
Output size	5568 x 3712
Focal length mag	1.5x
Lens mount	Nikon Z
Shutter speeds	30sec -1/4000sec
Sensitivity	ISO 100-51,200 (standard), ISO 100-204,800 (extended)
Exposure modes	PASM, scene, auto
Metering	Matrix, centre-weighted, spot, highlight
Exposure comp	+/-5EV in 0.3EV steps
Continuous shooting	11fps (mechanical shutter, raw); 30fps (electronic shutter, JPEG)
Screen	3.2in, 1.04m-dot touchscreen
Viewfinder	2.36m-dot EVF, 0.68x, 1000-nit
AF points	209
Video	4K 30p; 4K 60p with 1.5x crop
External mic	3.5mm stereo
Memory card	1x UHS-II SD
Power	EN-EL25a rechargeable Li-ion
Battery life	250 (LCD), 230 (EVF)
Dimensions	127x96.8x66.5mm
Weight	520g

Nikon's Z50II is an updated version of its APS-C (or DX) format Z50 mirrorless camera, which appeared back in 2019. It's designed to appeal to first-time camera buyers who have previously been using a smartphone, but now want to take a step up in terms of image quality and interchangeable lenses. It sits roughly alongside the retro-styled Zfc in Nikon's line-up, although with the latest tech on board, it's somewhat more expensive. Both are above the entry-level Z30, which lacks an electronic viewfinder.

In many respects, the Z50II shares the same photographic specifications as its predecessor. However, it gains an updated body design, brighter viewfinder, much-improved autofocus, and more advanced video features. In line with the latest trend, it has a dedicated button for accessing in-camera colour profiles, which Nikon calls Picture Controls.

The Nikon Z50II costs £849 body-only; £999 with the Nikkor Z DX 16-50mm f/3.5-6.3 VR zoom; and £1,199 in a twin-lens kit that adds the Nikkor Z DX 50-250mm f/4.5-6.3 VR telephoto zoom. It sits within a competitive sector that includes the Canon EOS R10, Fujifilm X-T30 II, Sony Alpha A6400, and Panasonic Lumix G97. It's the most expensive of these cameras, but it includes the most up-to-date technology. So does that make it the best camera available for beginners?

Features

While the Z50II employs the same long-running 20MP DX-format sensor as before, it's now powered by the same

The Z50II gives great-looking JPEGs directly from the camera
Nikon Z50II, 16-50mm at 16mm, 1/50sec at f/7.1, ISO 100

Expeed 7 processor as the firm's latest full-frame models. This allows the camera to offer all the same autofocus options as the flagship Z8 and Z9, including subject detection and 3D tracking. But most of the major specifications remain unchanged.

As before, you get a standard sensitivity range of ISO 100-51,200, with extended settings up to ISO 204,800 also available. Shutter speeds run from 30sec up to 1/4000sec, but it's also possible to enable timed speeds of up to 15 minutes in M mode.

Continuous shooting maxes out at 11 frames per second using the mechanical shutter, increasing to 15fps with the electronic shutter. If you're happy with JPEGs only, it's possible to shoot at 30fps. Like many recent cameras, there's also a pre-burst mode, which buffers frames continuously and then records them to card when the shutter button is fully pressed.

As with Nikon's other DX cameras, there's no in-body image stabilisation. Instead, the Z50II is reliant on in-lens optical stabilisation. This is included in all of Nikon's matched zooms, but none of the DX-format primes that are available in Z-mount. Electronic stabilisation is employed during video recording.

There are significant updates to both the viewfinder and screen. While the EVF has the same size and resolution as before, it's twice as bright, at 1,000 nits. Nikon says this is the brightest in its class, making it easier to see what you're doing on sunny days. Meanwhile, the rear screen now employs a side-hinged fully articulated design, rather than just tilting up and down.

Video recording is available in 4K at 60fps, albeit with a hefty 1.5x crop. Alternatively, it's possible to record at 4K 30p from the full sensor width, downsampled from 5.6K readout. Full HD recording is on offer at up to 120fps. The Z50II includes 3.5mm sockets for both a microphone and headphones, with the latter also being compatible with a new MC-DC3 cable release (£35).

Nikon has added a red tally lamp on the front to indicate clearly when the camera is recording. A new product review mode will focus on a product held up to camera, rather than the presenter's face. The Z50II also works as a plug-and-play webcam without any additional software.

Naturally Wi-Fi and Bluetooth are built-in for smartphone connectivity via Nikon's SnapBridge app. This gives a choice between a simple Bluetooth shutter release and full remote control over Wi-Fi. You can also pull your favourite photos across to your phone for sharing, and even set things up so every single photo you take is copied to your phone automatically.

Build and handling

Physically, the body has had a makeover with more attractive styling, which gives a more than passing resemblance to the full-frame Z6III. It also gains some extra buttons that bring its control layout more in line with its siblings. One subtle change is that Nikon has shifted the viewfinder forwards on top, which makes the body slightly more svelte but brings the eyepiece closer to the screen.

At 127x96.8x66.5mm

HAYWARD GALLERY
HAYWARD G

Deep Tone Monochrome mode gives lovely results
Nikon Z50II, 16-50mm at 25mm, 1/1000sec at f/4.2, ISO 100

and 520g, the Z50II is one of the larger bodies in its class. But it's still far from huge and, with the retracting 16-50mm lens, will fit into a small bag. You get a nice, deep handgrip and there's space for plenty of external controls. The camera sits nicely in your hand and feels perfectly well-made for the price.

You get a conventional DSLR-like shooting experience, with an exposure mode dial on top, electronic control dials under your index finger and thumb, and an 8-way d-pad on the back for moving the focus point. The mode dial is a bit loose, though, and several times I found it in an unexpected position when taking the camera in out of my bag. The d-pad works okay for moving the focus area, but it's not as quick or precise as a joystick.

A new button on top gives direct access to Picture Controls, with the camera also providing a clear on-screen preview of how each one looks. You can change various processing settings on the fly, including sharpening, contrast and saturation, with a nice clear viewfinder interface. This button ties in with Nikon Imaging Cloud compatibility, which allows users to download custom picture controls from their favourite creators.

Rear controls have also been revised, to give a closer match with the Z6III. The playback button has moved to the right side for easier access, and there are now physical buttons for display mode and image magnification. A new button on the left shoulder is used for setting the drive mode, while a pair of buttons on the front give access to autofocus settings and white balance.

Three buttons lined up behind the shutter release are used to initiate video recording, change ISO, and set exposure compensation. However they're all quite small and closely spaced, and indistinguishable by touch alone with the camera to your eye. I'd recommend that the first thing you should do is turn on Easy Exposure Compensation, which lets you use the rear dial to change this setting directly.

Other functions can be accessed by pressing the 'i' button, which brings up an onscreen quick menu that can be easily operated by touch. The main menus are also fully touch compatible and reasonably logically laid out. As usual, though, if you find yourself changing particular settings frequently, it's best to add them to the customisable My Menu.

About the only aspect of the camera's operation that I found a little annoying is that for many functions, you can't just press the requisite button and then spin a dial to change the setting. Instead, you have to keep the button held down. This has the virtue of preventing accidental changes, but it also makes the camera slightly clunkier to use.

Overall, though, the Z50II gives a pleasant shooting experience, with the main controls where you want them and most of the major functions readily accessible. In this respect, it's very similar to the Canon EOS R10, and much nicer than the Sony A6400. But it doesn't quite have the same 'pick me up and use me' charm as the retro-styled Fujifilm X-T30 II, or indeed its Zfc stablemate.

Viewfinder and screen

One area where the Nikon Z50II shines is with regards to its viewfinder. It isn't quite the largest in its class – that honour goes to the Sony A6400 – and it's not most detailed either, with its 2.36m-dot panel being the same as its main competitors. But it's nice and bright, and Nikon's image processing makes the scene in front of you look colourful and appealing, which positively encourages you to take photos.

Alongside colour, Nikon previews exposure across a +/- 3-stop range, and depth-of-field at apertures down to f/5.6. If you want to extend this to smaller settings, for example for close-ups or landscapes, you'll need to assign Preview onto a function button. You can display gridlines, a small live histogram,

and electronic levels and combine them as you please across three screen layouts.

Beneath the viewfinder, the LCD screen is a little larger than those on competing cameras, at 3.2in. In a welcome improvement over the original Z50, it now employs a fully articulating design that can face forwards for self-recording, as well as up or down for shooting at high and low angles in both horizontal and vertical formats. Again, it does a good job of accurately previewing your final image. Overall, it's probably the best screen on any camera at this price.

Autofocus

Nikon's recent full-frame cameras have gained a well-earned reputation for having an excellent autofocus system, and on paper, the Z50II inherits all the same features. You get the same broad choice of focus area modes, even including three custom options that allow you to specify the width and height of the focus frame manually. The firm's 3D tracking mode is built-in for moving subjects, too. Nikon makes it particularly easy to select between focus areas and modes (manual, single, or continuous) via a button on the front.

No camera would be complete these days without built-in subject detection. With the Z50II, this works for people, animals, birds, cars, and airplanes. Most of the time, you can happily leave the system set to auto, and the camera will recognise subjects and switch between the various types depending on what's in front of it. But alternatively, you can tell the camera to focus exclusively on a specific type of subject, if you know that's what you're going to be shooting. Or you can switch off subject detection and use the conventional AF system instead.

I only had the 16-50mm kit zoom and 24mm f/1.7 to hand for my review, so wasn't able to test the autofocus as fully as I'd have liked. Naturally, it worked flawlessly with static subjects, as all cameras do these days. I also got good results with predictably moving subjects, such as oncoming vehicles.

If you're shooting high-speed action, though, it would be naïve to expect the Z50II to match the performance of the professional Z8 and Z9 with their super-fast stacked sensors, or even the Z6III with its partially stacked sensor. This is, after all, a camera that costs a fraction of the price. But it's still on a different level to models like the Panasonic G97, Sony A6400 or Fujifilm X-T30 II, none of which include the same level of subject recognition. And while the Canon EOS R10 does, it lacks an auto mode. So overall, you're probably getting the most advanced AF system in its class here.

Nikon's 20MP DX sensor gives good results at high ISOs
Nikon Z50II, 16-50mm at 28mm, 1/40sec at f/4.5, ISO 10,000

Focal points

Compared to its predecessor, the Z50II gains a cosmetic makeover and some extra features

SD card

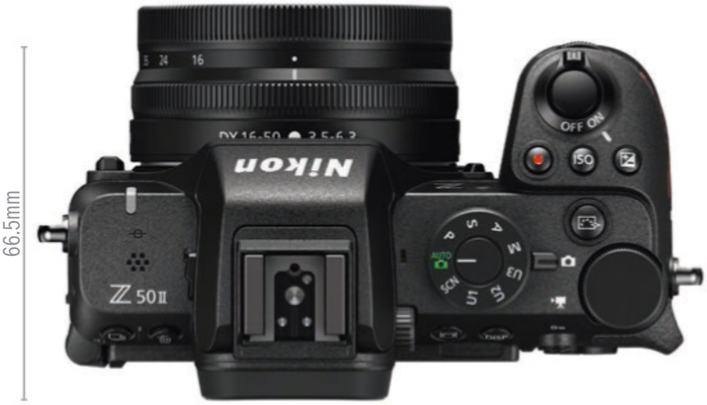
The single SD card slot is in the battery compartment and supports high-speed UHS-II media.

Battery

The Z50II uses the small EN-EL25a battery, which offers 230-250 shots per charge. It's recharged in-camera using a USB-C PD supply.

Connectors

One the left side you'll find microphone, headphone/remote release, USB-C and micro-HDMI ports. All of them interfere with the articulation of the rear screen.



Flash

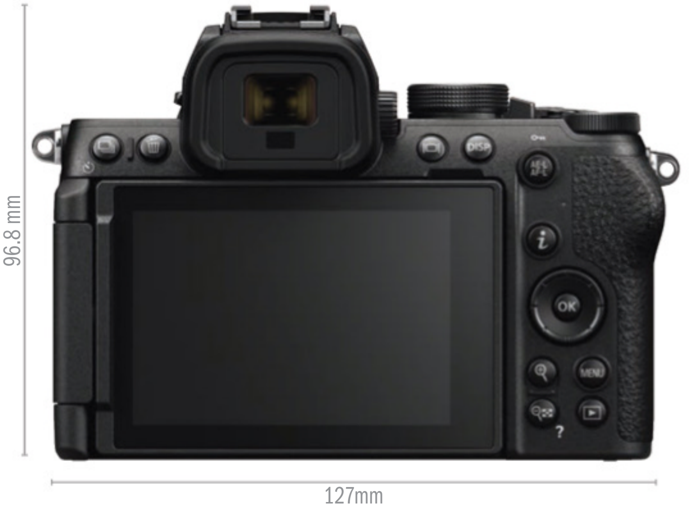
As is common at this price point, but not in more expensive cameras, the Z50II has a small pop-up flash, released by a switch on the side for the viewfinder housing.

Z-mount

There are still relatively few DX-format autofocus lenses in Nikon Z mount at the time of writing: four zooms and a prime from Nikon, three f/1.4 primes from Sigma, and eight primes from Viltrox.

Picture Controls

A new button on top gives direct access to Nikon's colour profiles, or 'Picture Controls'. You can customise it to show only those that you want, and hide the rest.



Performance

When you take the Z50II out and start taking photographs, you'll discover that it's efficient and responsive, and never gets in the way of you shooting. There's no waiting for it to start up, with the camera ready to shoot the instant you flick the power switch. Likewise, there's no hint of any lag using either the physical controls or the touchscreen.

It's unobtrusive too, thanks to a mechanical shutter that operates with a quiet, low-pitched clack. You can also get the camera to be completely silent by engaging Silent mode in the Setup menu. However, the electronic shutter is prone to both rolling-shutter distortion and colour banding under artificial light. So you'll want to use this only when absolutely necessary.

Looking at battery life, the Z50II's is rated for just 230 shots using the EVF, and 250 with the LCD. I found that to be a realistic representation of what you can expect to get when shooting single frames, although you'll get a lot more when shooting bursts. You can also top-up from a powerbank. But I'd certainly keep a spare to hand.

When it comes to continuous shooting, Nikon's headline numbers are pretty eye-catching, at up to 30fps. But this requires shooting JPEG-only with the electronic shutter. You won't get close to that if you want to shoot raw and use the mechanical shutter for highest image quality. Nikon says you'll then get 11fps, but try as I might, I could only persuade the camera to operate at 10fps in my testing.

It's also worth noting that at this speed, you don't get live view between frames, with the camera instead playing back recently shot frames in the viewfinder to give an impression of what's going on. But this makes it difficult to keep track of fast-moving subjects. If you want proper live view, the camera slows down to a more pedestrian 5.6fps. The buffer is very impressive, though, with the camera capable of 16-second bursts at 10fps in JPEG and raw.

I found metering to be very reliable, and I only rarely found myself applying any exposure compensation, except for creative effect. In high-contrast situations, engaging the Active D-Lighting option can be useful for balancing highlight and shadow areas more naturally. Nikon's auto white balance is excellent too, if perhaps a little on the cool side (which to be fair, does a great job of emphasising blue skies).

By default, the camera selects automatically between its conventional colour modes, depending on the subject. For example, with sunlit blue-sky landscapes, it'll usually select Vivid mode. I really like this effect – it makes your images look punchy and saturated, but without being overblown. The Standard mode also gives nice results, and Nikon's Deep Tone Monochrome is pretty special, too.

When it comes to the more creative colour options, though, I'm afraid they leave me cold. They're mostly stylised colour filters with names like Dream, Morning and Pop. I'm sure some people will make good use of them, but to me they don't have the same charm as Fujifilm's hugely popular Film Simulations.

You might be concerned that Nikon's 20MP sensor won't be able to capture as much detail as its 24MP or 26MP rivals. But in reality, there's just a 10% difference in linear resolution between them. All are plenty good enough for A3 / 16x12in prints. And this sensor does offer very good high-ISO performance by APS-C standards. I was perfectly happy with my real-world images shot at settings as high as ISO 10,000, and even ISO 20,000 using AI noise reduction.

Raw files are also impressively malleable, allowing you to pull out clean detail from deep within shadow regions. Using Adobe Camera Raw, I found I could adjust the exposure and shadows sliders pretty much as I pleased when shooting at low ISOs. This means that in high-contrast situations you can under-expose by two or three stops to retain highlight details and then balance the tonality in raw processing.

One thing we can't ignore when talking about Nikon's DX-format cameras, though, is lenses. The firm offers a perfectly good set of entry-level options, including a 16-50mm standard zoom, 12-28mm wideangle, 50-250mm telephoto, 18-180mm travel zoom, and 25mm f/1.7 prime. But that's your lot. If you want something more premium from Nikon, you'll have to acquire ill-matched full-frame optics.

Having said that, the 16-50mm that comes with the camera is probably my favourite among basic APS-C kit zooms, for its combination of useful range, portability and decent optics. You can get some very nice third-party autofocus primes, too, but then again, these all come in other mounts as well.

Autofocus works pretty quickly and decisively, even in low light
Nikon Z50II, 16-50mm at 16mm, 1/3sec at f/4, ISO 100

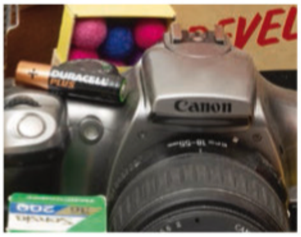
Here I was able to balance the bright sky with the foreground in raw processing
Nikon Z50II, 16-50mm at 16mm, 1/25sec at f/11, ISO 110

ISO and noise

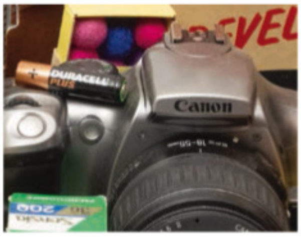
The crops below are taken from the same area in the picture above

Nikon has been using variants of this 20MP DX sensor for years, and it performs much the same here as in the likes of the Z50 and Zfc. It delivers clean, detailed images at ISO 100, with barely any loss in image quality on boosting to ISO 1600. Noise starts to degrade the image at higher settings when you examine images closely, but both ISO 3200 and ISO 6400 deliver perfectly usable results. Beyond this, detail and colour saturation suffer noticeably, but even ISO 25,600 is usable, especially with AI noise reduction. ISO 51,200 is pretty sketchy, though, and I'd leave the extended settings well alone.

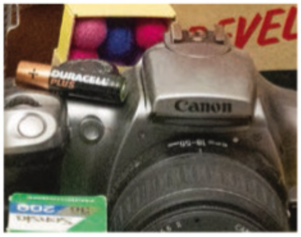
RAW ISO 100



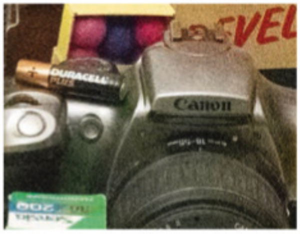
RAW ISO 1600



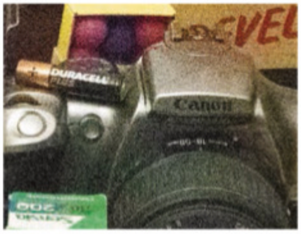
RAW ISO 12,800



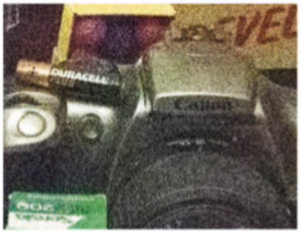
RAW ISO 51,200



RAW ISO 102,400



RAW ISO 204,800



Verdict

Amateur Photographer
Testbench
Recommended
★★★★½

THERE'S no doubt that the Nikon Z50II is a very capable little camera that offers the most advanced feature set in its class. It handles well and delivers attractive images in both JPEG and raw. Don't be put off by the 20MP resolution, as that's more than enough for most purposes, and there's minimal practical difference compared to 24MP or 26MP.

So why, then, did it leave me feeling a little cold? To be honest, that black plastic SLR-like design just doesn't have the same charm as the likes of the Zfc or the Fujifilm X-T30 II. Also, the fact that Nikon has dedicated a button to Picture Controls doesn't really help when I don't particularly like most of what's on offer. In the end, I pretty much just used it as a means of swapping between colour and black & white.

The lack of any premium Nikkor DX lenses is also an irritation. If you're happy with the idea of Nikon pushing you down an upgrade path that will inevitably involve switching to a larger, heavier and more expensive full-frame setup, you might be fine with this. But the fact is that much better APS-C lens systems are available elsewhere, from Sony and in particular Fujifilm. This gives you so much more room to grow as a photographer, without having to change format.

Ultimately the Nikon Z50II is still a very good camera that delivers very nice results. But, dare I say it, I found it just a little bit boring. My head tells me it's the best in its class, but my heart would urge me to buy something more charismatic instead.

FEATURES	8/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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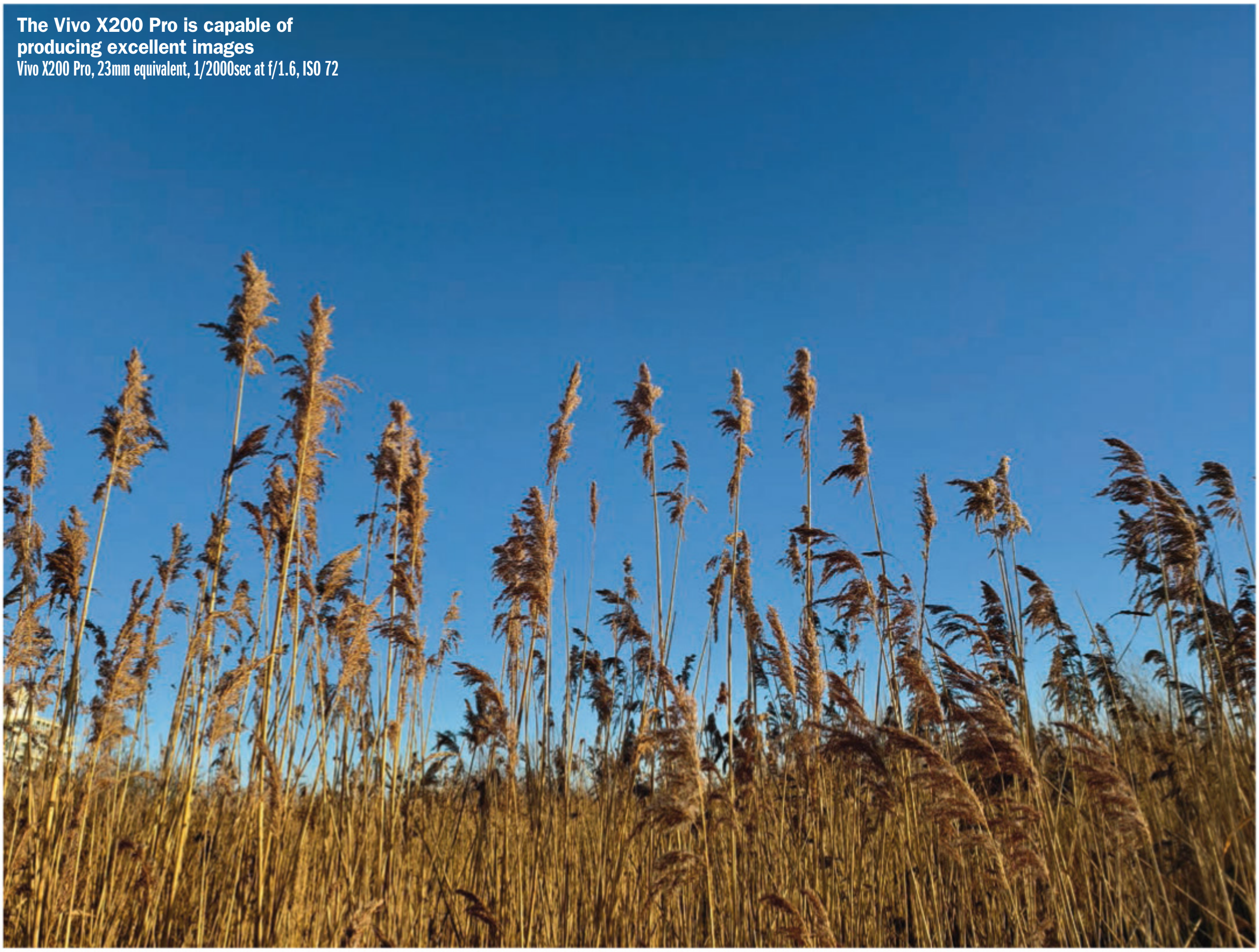


The Vivo X200 Pro is capable of producing excellent images
Vivo X200 Pro, 23mm equivalent, 1/2000sec at f/1.6, ISO 72

Vivo X200 Pro

With three high-resolution sensors and Zeiss lenses, is this the ideal smartphone for photographers? **Amy Davies** finds out

Initially available in China only, the Vivo X200 Pro saw a further limited release in December 2024.

It comes with an appealing set of specifications, most notably its lenses co-engineered with Zeiss, sitting in front of three high-resolution sensors, one of which is larger than averagely-sized.

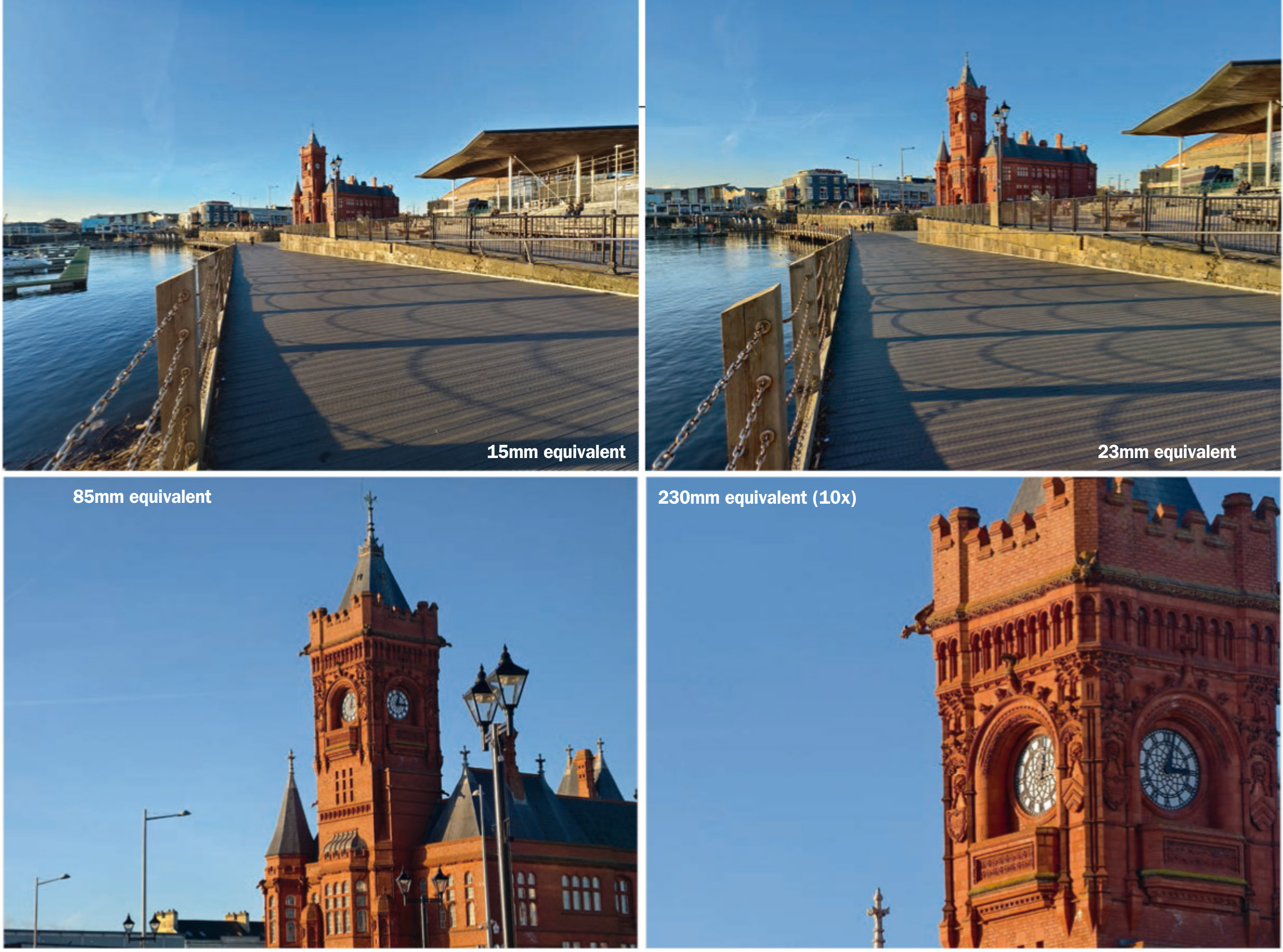
Vivo is one of the many Chinese smartphone brands that have made fairly big waves in recent years, bringing high-end optics to the market at a more affordable price.

That said, although this has been touted as a global launch, I've not found many places that the X200 Pro is actually on sale in the UK; it certainly doesn't have the widespread availability of other models from the likes of Apple, Samsung, Google or even other Chinese operators such as OnePlus and Oppo.

At a glance

£1,099 (512GB/16GB RAM)

- 50MP main camera, 23mm equiv, f/1.6, PDAF, OIS
- 50MP ultra-wide, 15mm equiv, f/2.0, AF
- 200MP telephoto camera, 85mm equiv, f/2.7, PDAF, OIS, macro
- 32MP f/2.0 20mm equiv selfie camera
- 8K 30fps / 4K 120fps video
- 6.78in, 120Hz, 4500 nits, Armor Glass LTPO AMOLED screen
- 6000mAh battery, 90W fast charging, wireless charging
- Mediatek Dimensity 9400 processor
- 12/16GB RAM
- Android 15



This comparison showcases the relative angles of view of the three lenses, plus 10x digital zoom

Although we wouldn't normally feature phones that you can't immediately buy here in the UK, should this become widely available in the UK it's got the potential to be one of the best you can buy.

Still, if you do manage to find it for sale, on paper at least, the specs look pretty intriguing.

Features

The triple-lens setup of the X200 Pro includes as its headline camera a Sony LYT-818 sensor, which is a 1/1.28-inch type. That makes it larger than the average smartphone sensor, and although there are a handful of models out there which go even larger with a one-inch device, it's pretty rare.

It's joined by a 200MP 3.7x telephoto camera, and a 50MP ultra-wideangle camera. All three cameras feature Zeiss lenses. With the 200MP telephoto camera, Vivo includes six 'telephoto capabilities', to include Telephoto HyperZoom, Telephoto Macro, Telephoto Portrait, Telephoto Nightscapes and Telephoto Sunset.

Other photographic features include the ability to record 4K at 120fps, or even 8K at 30fps. 8K video recording in smartphones is still a relative rarity, albeit unlikely to be needed by the average person.

Elsewhere, specs of note include a 6000 mAh battery, a 6.78in display and availability in five colours – Titanium, Black, Green, White and Blue.

Handling and design

The 6.78in screen is on the large side, being close in size to other flagship models, including the Google Pixel 9 Pro XL and OnePlus 13. It's arguably a little bit cumbersome, but it really shows off your pictures and videos to the best possible effect. That's especially true when you consider that the maximum brightness is 4,500 nits, which is pretty high by smartphone standards.

Vivo has opted for a curved type display, which has fallen out of favour with many of the other manufacturers, such as Google, Apple and Samsung. It arguably makes the phone look a little bit outdated, but the curved body does have quite a sleek appearance.

The camera unit on the back protrudes pretty far from the back of the phone, taking up pretty much the entire of the top half. However, being as it spans the whole width of the phone, it means that the phone doesn't wobble or sit unbalanced when it's on a table or desk.

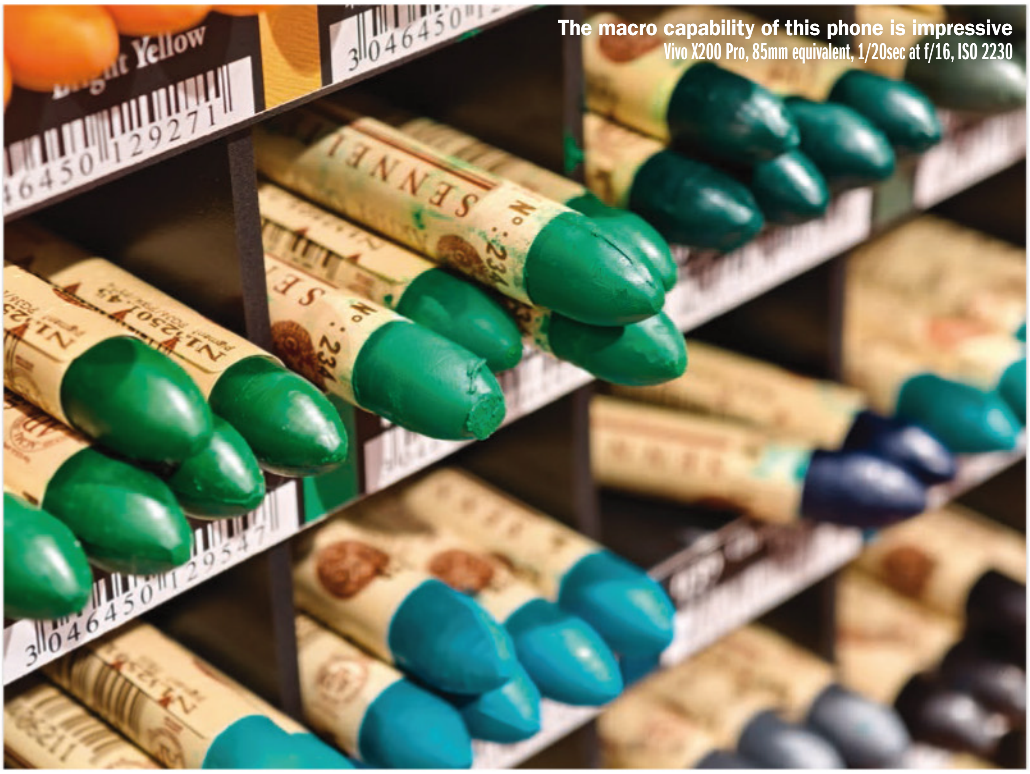
A case for protecting the phone comes in the box. It's not very exciting – just being a clear plastic case – but it's good that it's free, and at the very least protects your phone while you're thinking about potentially buying another one. The screen has been reinforced with Armor Glass, promising 11x greater drop protection compared to before.

Native camera app

Vivo phones have very comprehensive native camera apps, offering lots of different shooting modes to choose between. Luckily, there's plenty of straightforward options for those of us who just want to get on with taking pictures.

For example, the default shooting option is Photo, where you can access all three of the lenses, as well as quick access to 2x and 10x, as well as pinching out to zoom to 100x. Similarly to the iPhone 16 Pro's native app, you can also tap the 1x lens option to access 1.2x and 1.5x options, a nice touch which gives you the experience of choosing between 23mm, 28mm and 35mm lenses.

Similarly, if you tap on the 3x



The macro capability of this phone is impressive
Vivo X200 Pro, 85mm equivalent, 1/20sec at f/16, ISO 2230

lens option, you can quickly jump to 7.4x, taking you from 85mm up to 170mm. Tap the 10x option and you can quickly jump to 15x, 20x, 30x and 50x. But you have to pinch to reach the full 100x.

Along the top of the screen, there are some options to choose from including switching the flash on/off, accessing 'super-macro', and a route to further settings you can change. There are also three colour options, with a default 'Vivid' also joined by 'Textured' and 'Zeiss Natural' – the last option of the three is the most muted.

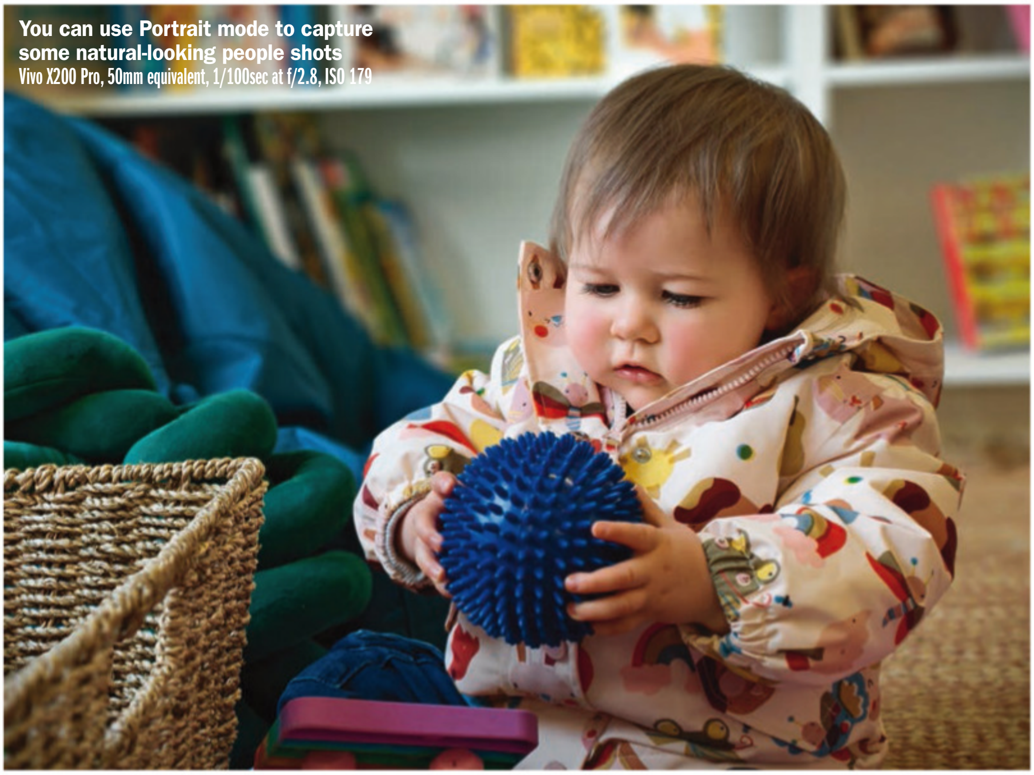
In Photo mode, if light is low, the night mode should activate automatically. Similarly, if you move the phone close to a subject, macro should switch on too. Night is available as a separate selectable mode, while 'super-macro' gives you access to the superior telephoto macro shooting capability.

Other shooting modes include Portrait, Landscape and Snapshot. Portrait enables the creation of shallow-depth-of-field effects, and aims to recreate the look of shooting with Zeiss lenses. You can choose between 23mm, 35mm, 50mm, 85mm and 135mm options, as well as select different aperture and bokeh shape simulations. There's also a 'Portrait Lens Kit' which gives you options such as '23mm Landscape Portrait', and '50mm Classic Portrait'. It's worth having a good experiment with all the different portrait options presented here, as it's one of the most comprehensive available on a smartphone.

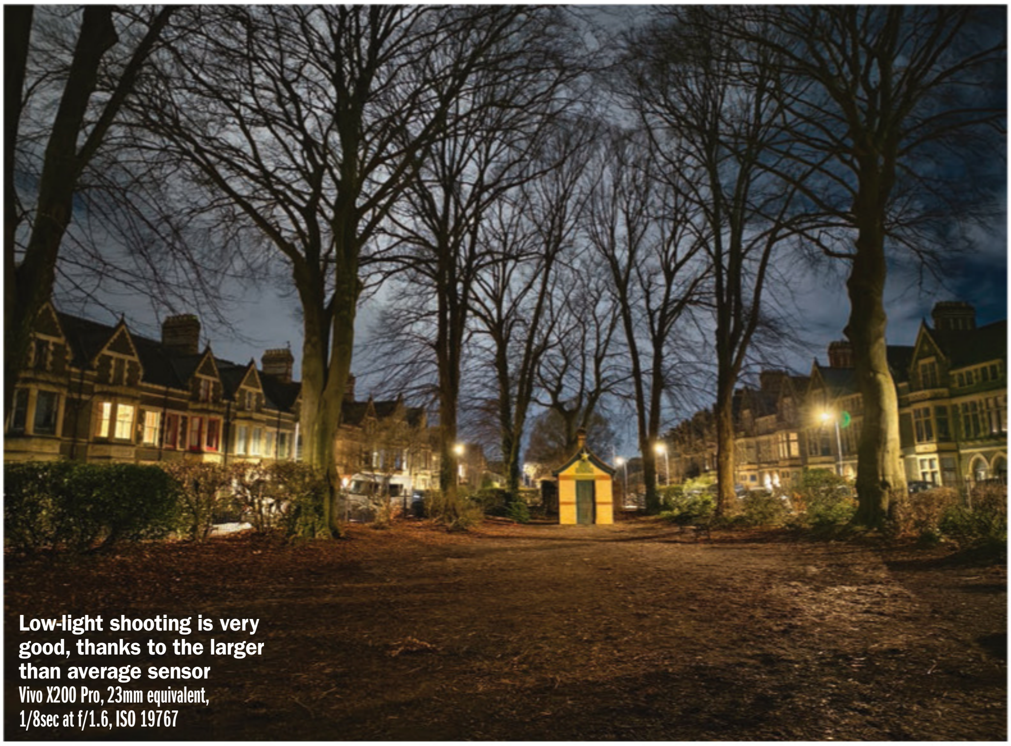
Landscape mode is new for the X200 series. It combines Night, Supermoon, Long Exposure, Astro, Landscape and Architecture, Panorama and Time-lapse modes into one feature. For example, in low-light situations, you can use long exposures, or specifically tell it you're shooting something like traffic trails or night graffiti. There's also something called 'Zeiss Perspective Correction', which occasionally comes in handy for shooting architectural scenes. Snapshot is essentially a very simplified/basic shooting app, just giving you the option to choose between the different lenses and very little else.

For Video, there's a standard Video mode, as well as a Portrait Video mode for creating shallow-depth-of-field effects in video. You can find a set of extra shooting modes under a 'More' tab, too.

Perhaps most of interest to us here, is the 'Pro' option, where you can adjust settings such as ISO, shutter speed, white balance and so on. You can also shoot in raw format, and choose one of the three colour options also found in the standard Photo mode. Another potentially useful mode is High Resolution, which gives you the option to shoot at 50MP with either the ultra-wide or the standard



You can use Portrait mode to capture some natural-looking people shots
Vivo X200 Pro, 50mm equivalent, 1/100sec at f/2.8, ISO 179



Low-light shooting is very good, thanks to the larger than average sensor
Vivo X200 Pro, 23mm equivalent, 1/8sec at f/1.6, ISO 19767

lens, or as high as 200MP with the zoom lens.

A slightly hidden feature is the 'Street Photography' mode, which you can access by swiping upwards from the main screen. In fact, I only found it by accident. This mode is styled to look like an old-fashioned camera, and gives you the option to change a number of different shooting parameters such as shutter speed, exposure compensation and (simulated) aperture. You can also switch the bokeh effects as seen in portrait mode on or off, as well as shoot in the different colour modes – plus a fourth black & white mode. You can also select between focal lengths displayed as classic lens options: 24mm, 28mm, 35mm, 50mm, 85mm and 135mm.

Performance

As I expected it would be, the general image quality from the X200 Pro is excellent, across a wide variety of conditions.

Detail is great, and colours are nicely bright and punchy without being unrealistic – something which can be a big problem for several of the lesser-known brands. Working with Zeiss has clearly worked well to produce high-quality overall images.

The best results come from the main sensor, but the others do very well too. The ultra-wide contains plenty of detail, but perhaps more impressively, we've got a zoom lens that is not only very usable at its full optical length, but also produces excellent crops thanks to its 200MP resolution. Shooting at 10x (230mm equivalent), for example, reveals some excellent results that I'd be happy to use without the usual caveats of having to be super-keen to include a record shot.

Even more pleasingly, the colours between each of the lenses is very well matched, too.

In low light, the main sensor does a fantastic job. In the picture above, where I was standing was very, very dark. I couldn't see the detail myself with my eyes, yet the phone has picked out lots of it, without going overboard with the sharpening, nor giving an overly smudgy result. Things are a little less impressive with the other sensors, as is to be expected, with some noticeable loss of detail present with the wideangle and the telephoto, but overall it's a very commendable performance.

As discussed, there are two options for close-ups. You can either bring the phone close to the subject and the automatic macro mode will activate, or you can switch on super-macro. The first option switches to the ultra-wide lens and crops. It sometimes produces okay results, but you get much better results from the super macro option. Indeed they're some of the best I've seen from any smartphone.

The various portrait options are worth experimenting with, and produce excellent results. The shallow depth of field effects are natural, with great drop-off.

Similarly, the selfie camera also produces some good results. I would switch off the automatic smoothing effect, personally, as you end up with a doll-like appearance.

Value for money

At £1,099 RRP for the 512GB storage/16GB RAM option, this is not a cheap phone. However it compares very well with plenty of other current flagships. That said, finding one for sale is a challenge. There are sites listing it, but these seem to be grey imports from China, which I wouldn't recommend.

Verdict

Amateur Photographer Testbench Recommended ★★★★

ON THE whole, the Vivo X200 Pro is an excellent performer, which produces fantastic results across a wide variety of scenarios. It excels at macro and portraiture, and does very well in low light. The zoom lens is one of the best on the market, leaving you with very usable results, unlike some models which are often more about marketing than quality.

The native camera app is very well-featured. Arguably, the wide range of options is a little overwhelming, but I'd rather have too many options than not enough. And you can always ignore most of the options and stick with the general Photo mode if you prefer.

All of the different Portrait options are fun to experiment with, and if you've got people in your life that you often like to take pictures of, then it's a great option for that reason.

Now of course for the bad news. At the time of writing this review, I can find very few places in the UK that actually sell the Vivo X200 Pro, despite it having a global launch. I've been able to find the phone on a couple of grey market import sites. It's a route to explore, but I would never wholeheartedly recommend using such an avenue, since it's more difficult to do something about it if something goes wrong, such as a fault developing.

I really hope that Vivo does indeed bring this phone to mainstream retailers as it's one of the best smartphones for photographers out there, and really shows off what's possible to do with mobile photography right now.

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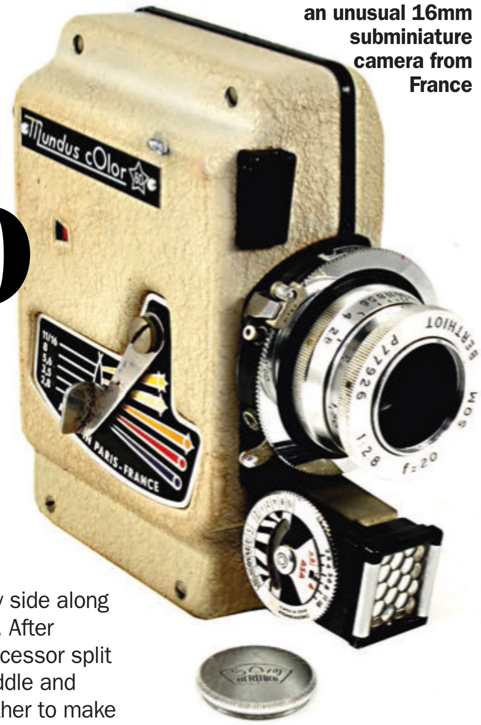


The Mundus Color 60, an unusual 16mm subminiature camera from France

Here's a camera rarely seen in the UK, though a lot more prolific in France. With an aluminium body made in a crackle finish, it looks like a cine camera, but it's a still camera, even though it uses cine film. The Color 60 was one of half-a-dozen different models, made in various colours and manufactured in Paris from 1948 until the early 1970s.

Back in the days when amateur cine cameras were popular, Standard-8 film was actually 16mm wide and came in reels of 25ft. The film was run through a cine camera body once, then reversed and run through again in the opposite direction so that two images, each one 4.37x3.28mm, were exposed side by side along the length of the film. After development, the processor split the film down the middle and joined the ends together to make 50ft of film for projection. The Mundus uses the same film, but runs it once through the camera, utilising the full 16mm width to expose up to 350 images, each one 10x15mm.

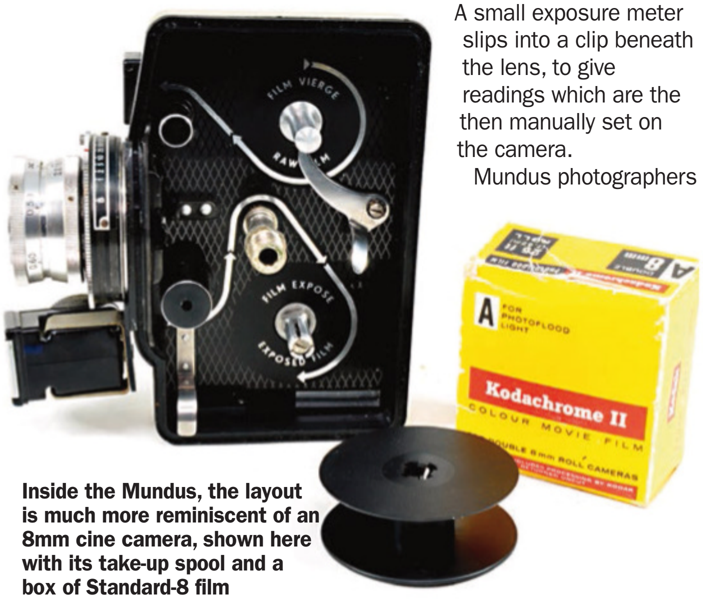
The Som Berthiot 20mm f/2.8 lens stops down to f/22, adjusted alongside the focus by rings around the lens. A lever on the side of the body advances the film, while operating a lever around the lens to tension the shutter, adjusted by another ring to the rear of the lens and speeded 1–1/300sec.

A small exposure meter slips into a clip beneath the lens, to give readings which are the then manually set on the camera.

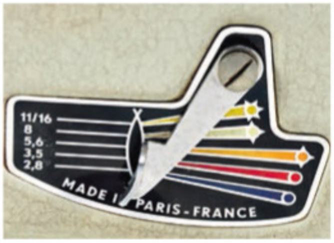
Mundus photographers had to take care when having the film processed to state that it was not shot in a Standard-8 cine camera, otherwise the processor was likely to develop the film, split it down the middle and join the ends together, thus neatly slicing every picture in half. That would have been a bit of a disappointment for the photographer after spending so much time shooting 350 exposures.

What's good Interesting collector's item, accepts interchangeable cine camera lenses.

What's bad Impractical film size, processing difficulties.



Inside the Mundus, the layout is much more reminiscent of an 8mm cine camera, shown here with its take-up spool and a box of Standard-8 film



The purpose of a plate beneath the film wind lever, indicating different colours for apertures from f/2.8 to f/16 (even though the lens stops down to f/22) is a mystery

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Find your passion

Give the time with your camera more purpose and create stronger, more personal images. **Angela Nicholson** hears from six photographers who share how they discovered their creative calling

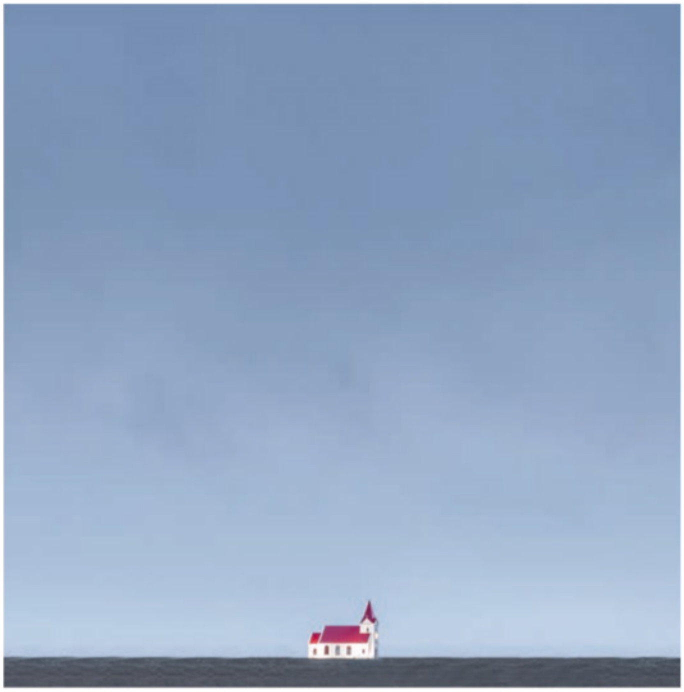
Photography is a vast and varied art form, offering endless opportunities to express yourself and tell a story. But with so many genres and subjects to explore, it's easy to feel overwhelmed or to head out with your camera and end up photographing

Helen Trust: Focus on Mood and Meaning

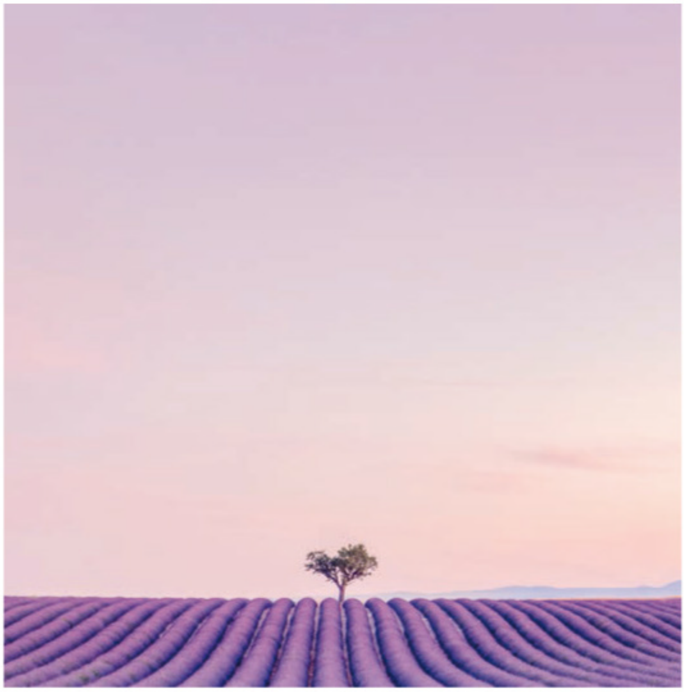
Helen is an award-winning photographer based in Somerset and an ambassador for Formatt Hitech filters. Her day job in Programme and Website Management involves detailed analysis, which is why minimalism in photography came so naturally. Slowing things down and shooting for squares has been her norm for 15 years. **Instagram: @helen_trust Website: www.helentrustphotography.com**

A few years ago, I won a Formatt Hitech photography competition, and I was sent a pack of ND filters. These filters slowed everything down and I loved the look of subjects surrounded by lots of smooth sea and sky. Around that time, I was working on an exceptionally high-pressure project and took a six-month career break to de-stress. I spent a lot of time on the coast and loved all the groynes, piers and simple stuff in the water.

My 'traditional' images always did well in competitions, but I wasn't excited by the photography or the busy scenes until I found my 'little squares'. I started to simplify and find minimal uncluttered compositions that told a story of their own. Shooting way before and after sunrise and sunset, or in the middle of a cloudy day, always provides the most calming light, pastel hues, almost grey in nature, making the subject stand out and it's hard not to fall in love with the minimal simplicity.



Chapel minimalism, Ingjaldshólskirkja Church, West Iceland



That lonely tree at dawn, Valensole lavender fields, Provence

I've always loved the plain and simple, and despite always shooting in landscape and portrait formats, I look for a square in my pictures – sometimes I can find three or even four different square images in a single shot. I look for minimalism, lots of negative space and separation.

I seem to break all the rules, sometimes ignoring the rule of thirds, shooting in muted light and ensuring there is an almost overwhelming amount of clear sky or space to enjoy. When I see a scene like a simple stick in water or a lonely house, it makes me smile and the stress relief begins. I pop my favourite ND filter on the front of the lens, and I can slow down the moment even more with a long exposure, calming the water and/or the sky and making the subject the centre of attention. Putting the subject in the middle of the image, to the left or to the right, it makes no difference to me as long as it's captured alone in time, telling its own story.

My fabulous three to make me smile every time are: Negative Space, Long Exposure, Pastel.

in photography

everything and anything without focus. By discovering your creative vision – that special approach, subject, or technique that resonates with you – your time with the camera becomes more purposeful and your photography naturally improves.

Over the next few pages, six talented photographers share their journeys of discovery, revealing how they each found their creative calling. Whether it's embracing the simplicity of minimalism, exploring the intrigue of multiple exposures, experimenting with editing controls, trying new kit or capturing the serendipity of street photography, their stories highlight the beauty of photography as a deeply individual pursuit.

Let their experiences inspire you to uncover your own photographic 'thing'.

Janina Wilde: Transform Familiar Scenes

Janina is a photographer and educator. In 2023 she stepped away from leadership within the school sector to concentrate on developing courses and workshops in multiple exposure photography – Wilde Photography was born. She is passionate that everyone should be able to explore this technique to find their own style. **Instagram: @janina_wilde1 Website: www.janinawilde.com**

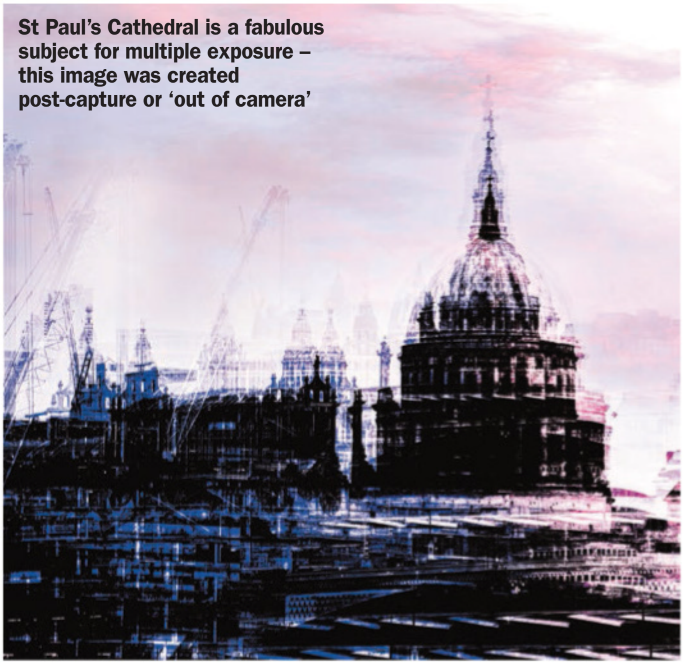
I discovered multiple exposure photography when I was participating in a creative photography course. At the time I was taking a lot of travel photographs, but was getting frustrated with spending most of my time copying others – people use those great angles of famous landmarks for a reason. I wanted to make my images reflect how I felt while I was there rather than just be record shots, and I thought creative techniques might be the way forward.

Someone else on the course showed a picture in what I would later discover to be an 'in-the-round' style, famously popularised by Pep Ventosa. I immediately said 'I need to learn how to do this' and was given the instructions the following week. I haven't looked back – I find the whole process relaxing, creative and exciting. I get a lovely little buzz from knowing that all my images are unique.

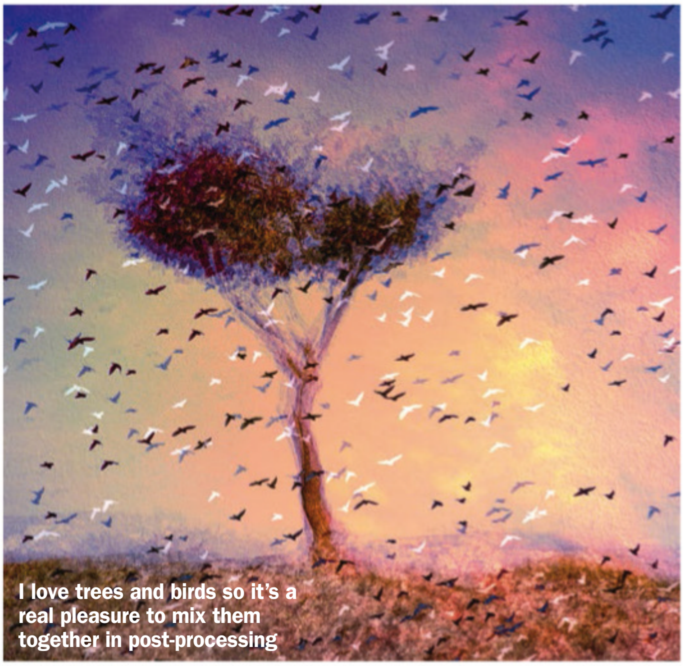
Initially, I used the technique on trees, and then branched out into fountains or anything else vaguely round and symmetrical. Before long, I started to look at how to use textures and other layers to increase the complexity of the images, and make the software work for me rather than the other way around. A few years later, I ventured into in-camera multiple exposure, and since then I've enjoyed creating on the spot while I'm out with my camera. These days, I love working with in-camera and post-capture multiple exposure techniques and, often, both together in the same image.

I'm still experimenting to find my 'look' within the multiple exposure umbrella, although birds, pink and purple hues and turning your camera upside down have all featured a lot. What is certain is that I love to create multiple exposure images that look like they are multiple exposure images, venturing more towards the fantasy side than subtly – maybe this reflects my personality!

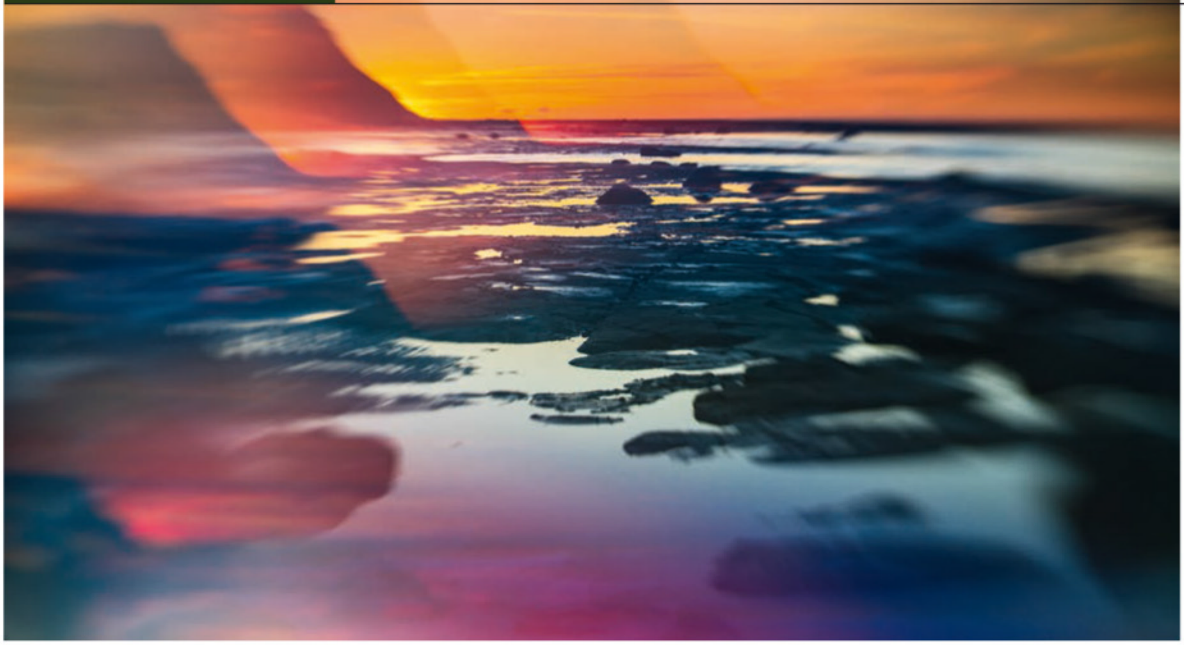
There's enormous scope for variety in multiple exposure photography, so I am not nearly finished with it as a genre; in fact I am not sure I ever will be. I push my own boundaries through creating my courses as I need to create lots of different teaching material. I often find that this gives me offshoot ideas for putting together layers I hadn't previously considered. I also try to post on Instagram in 'collections' which enables me to take an idea that little bit further and really explore what it has to offer. I am currently really interested in the interaction between ICM and multiple exposure so watch this space!



St Paul's Cathedral is a fabulous subject for multiple exposure – this image was created post-capture or 'out of camera'



I love trees and birds so it's a real pleasure to mix them together in post-processing

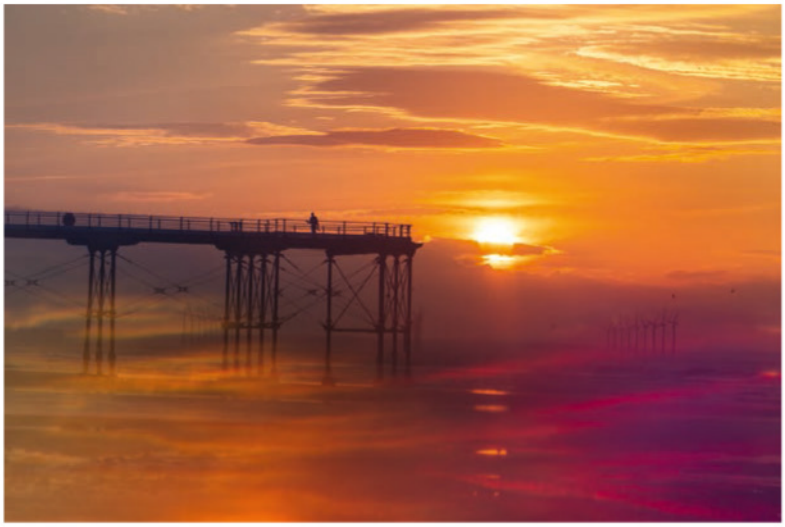


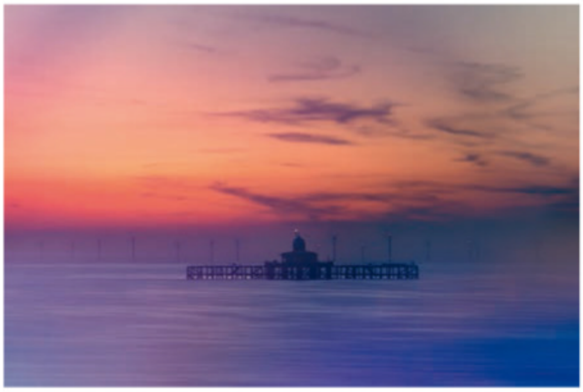
Left: Abstract Skinningrove – Taken just after sunset at Skinningrove, the combination of Lensbaby Double Glass optic and the Lensbaby Omni filters combine to create an abstract image from the last light reflecting on the rock pools

Below: Saltburn on Fire – Sunset at Saltburn on Sea, with the orange sunset reflected and accentuated by the Lensbaby Omni crystals

Paula Wilks: Discover Your Creative Spark

Paula's background, training and profession are in science and analytics, but during her free time she follows more artistic pursuits such as music and photography, with the latter becoming ever more important over the past six or seven years. **Instagram: @saxtraction www.paulawilks.com**





Left: Saltburn at the end of the evening – the very last hints of pink light captured and reflected using the Lensbaby Omni crystals

As we came out of the pandemic I knew that I'd reached a bit of a turning point with my photography, but I didn't know which way to go. The photos I took were decent, but there was something missing for me. I loved landscape photography, but I couldn't capture just how special the scene was, or how it made me feel.

In April 2022 I got to try out Lensbaby's Omni creative filter system – I was sceptical at first but had nothing to lose so I gave it a good try. I now know that I had turned up with pretty much a perfect set-up to get the most out of it and in that first hour's trial it lit something in me, and I knew I wanted more.

In the following months I experimented with different subjects, different lenses and various ways of using the system and finally found 'my thing' when I started using it predominantly for seascapes. I love being by the sea, as I find a real sense of peace in the sound of the waves and a sense of awe at their power. The images I produce now are not a realistic representation of what my eye sees, but I think they capture a lot more of what I'm feeling and the power and beauty of the scene.

Having an open mind to try something new and see what happened, coupled with curiosity and a willingness to experiment (and fail!), are the things that meant I was ready when that inspiration landed.

I feel incredibly lucky to have found a creative outlet and I don't want to take it for granted, so I'm trying to build and expand on what I already have. There are a couple of ways I'm doing this: one is trying to work in projects – I have long-term projects, such as the seascapes, but I'll also set myself mini-projects that may only last for a day. For example, on a recent trip to Devon I had a mini project around rock formations in black & white. I find that this focus stops me from snapping indiscriminately and forces me to be more conscious about what, how and why I'm taking photos.

Another thing that I want to do more of in 2025 is to try new techniques and learn from others. I did a coastal ICM workshop recently and loved it – I see myself adding ICM into my box of techniques in the future.

Rachel McNulty: Discover Beauty in the Details

Rachel initially studied photography as part of an Art and Design course before completely changing her career path and becoming an accountant. Ten years ago she bought an Olympus OM-D E-M5 with which she rediscovered her love of photography. She now enjoys creative photography and any opportunity to go out and photograph her local wildlife. **Instagram: @RachelMcNultyBottlescapes**
Facebook: @RachelMcNultyPhotography

My passion is creating what I call 'Bottlescapes' – macro photos of glass bottles that result in imaginative seascape images.

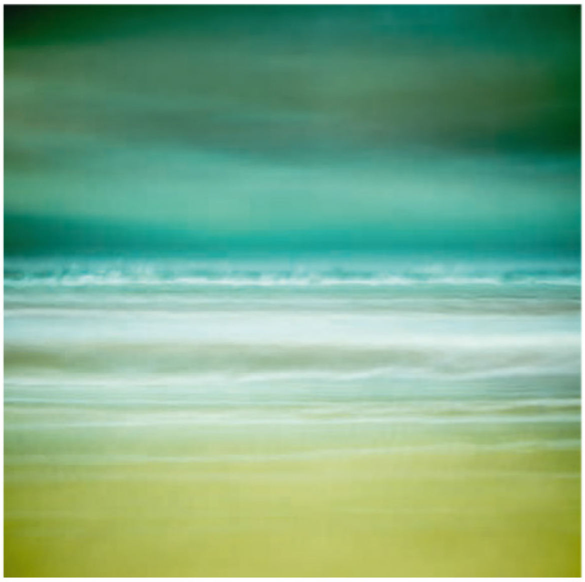
I am fascinated with glass and how it reflects and refracts the light. Before the pandemic, I had been learning how to do glass fusing and had been collecting some Bombay Sapphire gin bottles to see if I could fuse them to make something out of them. Then, at the start of lockdown, I was inspired by the same turquoise bottles to see how I could capture the light passing through the glass.

I studied how reflections from objects around the bottle were affecting the images and switched to my macro lens, which up to this point had only really been used for bugs and flowers. By looking closely at the bottle through the viewfinder I was transported to impressions of a seascape, of waves crashing on a beach and golden sunsets over the sea. I looked around the house for other objects that could enhance my scenes – a foil cake board made for an amazing textured reflective surface against the glass. Any glass bottle, empty or full, was placed on the table and studied for its hidden seascapes.

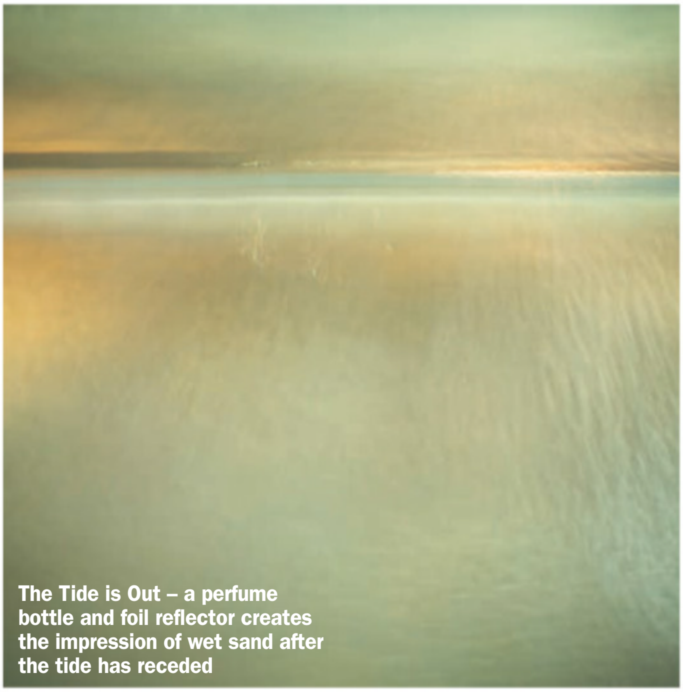
The weather was amazingly sunny during that first lockdown, so I initially used natural daylight through the window to create my seascape impressions. The light differed every day, which resulted in each image being unique. I experimented with other lighting options – candlelight, small LED panels and room lighting – and by using different lighting it enabled me to create a variety of images at any time of the day. Although I still preferred the results when using natural daylight.

The ultimate honour was when I won the 'Manmade' category of the 2021 Close-up Photographer of the Year competition. That was a very special moment for me, having never entered a competition before, let alone won anything. It encouraged me to continue the project, and I have gone on to offer courses to small groups where I share my techniques and encourage others to develop their own unique Bottlescape visions.

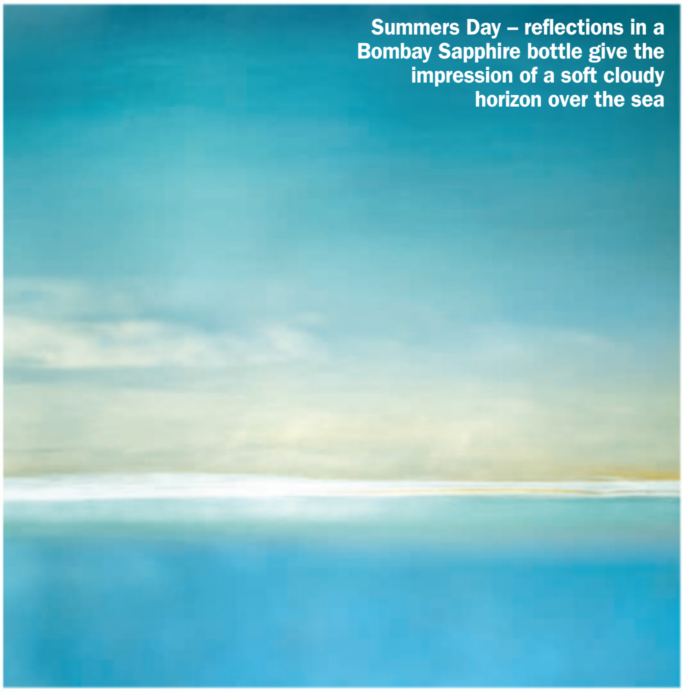
From starting out as a lockdown project, this has developed into an ongoing exploration of glass. Friends pass on their empty glass bottles (thank you to Paula Wilks for an intriguing honeycombed patterned gin bottle – this is providing a wonderful challenge!). I have been given bottles as presents, purely for the bottle rather than its contents and I am always looking at bottles in the supermarket to see if there is a new seascape to be discovered.



Above: Waves Crashing – winner of CUPOTY 3 Manmade category. A Bombay Sapphire bottle and a cake board is used to create a beach scene



The Tide is Out – a perfume bottle and foil reflector creates the impression of wet sand after the tide has receded



Summers Day – reflections in a Bombay Sapphire bottle give the impression of a soft cloudy horizon over the sea

Sarah Williams-Longes: Embrace Artistic Freedom

Sarah is an award-winning nature and wildlife photographer from Surrey. She started out painting and drawing until disability affected her manual dexterity, and photography became her focus. Sarah is a Fujifilm X-T series user as she finds that the cameras meet her needs.
Instagram: @sarah.longes

Having grown up in the countryside and being used to numerous species of wildlife being in our garden, animals and birds were a natural subject for my painting. I also did a lot of pet portraits and paintings of birds, especially birds of prey. However, my hand dexterity began to decline in 2000 and by 2004 I couldn't control a brush any more, so I began to switch over to photography. At that time, I had a Praktica SLR, and I used it to photograph a wide range of subjects and then scanned the prints into my computer. I realised that I should get more into digital photography and bought a Fujifilm FinePix bridge camera in 2006.

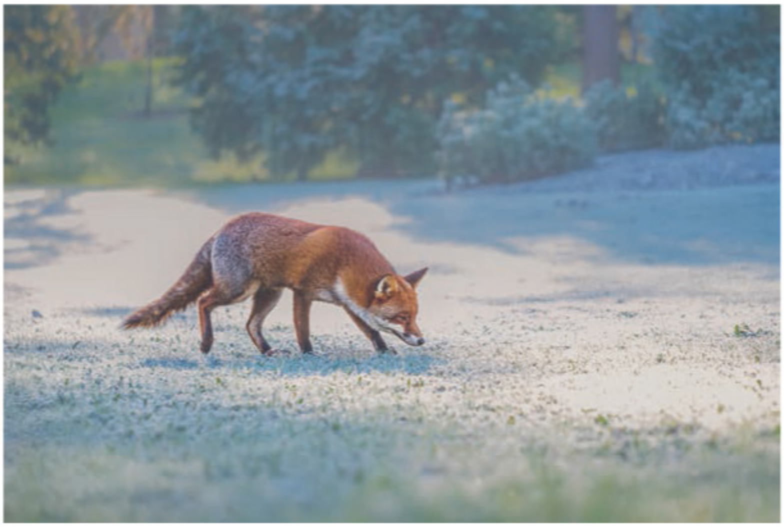
Initially, I spent a lot of time using my bridge camera in gardens and parks photographing flowers, which led me to reconnect with wildlife and I began photographing insects and birds. From that point, there was no looking back. I was hooked and I got my first editions of Adobe Lightroom and Photoshop. They gave me back the creative freedom I'd had with painting, allowing me to convey my emotions.

I played with a lot of the existing presets in Lightroom, finding looks that I liked. I'd pick one I found attractive and then play with the slider controls to see how the image changed. I'd make lots of notes as I went along.

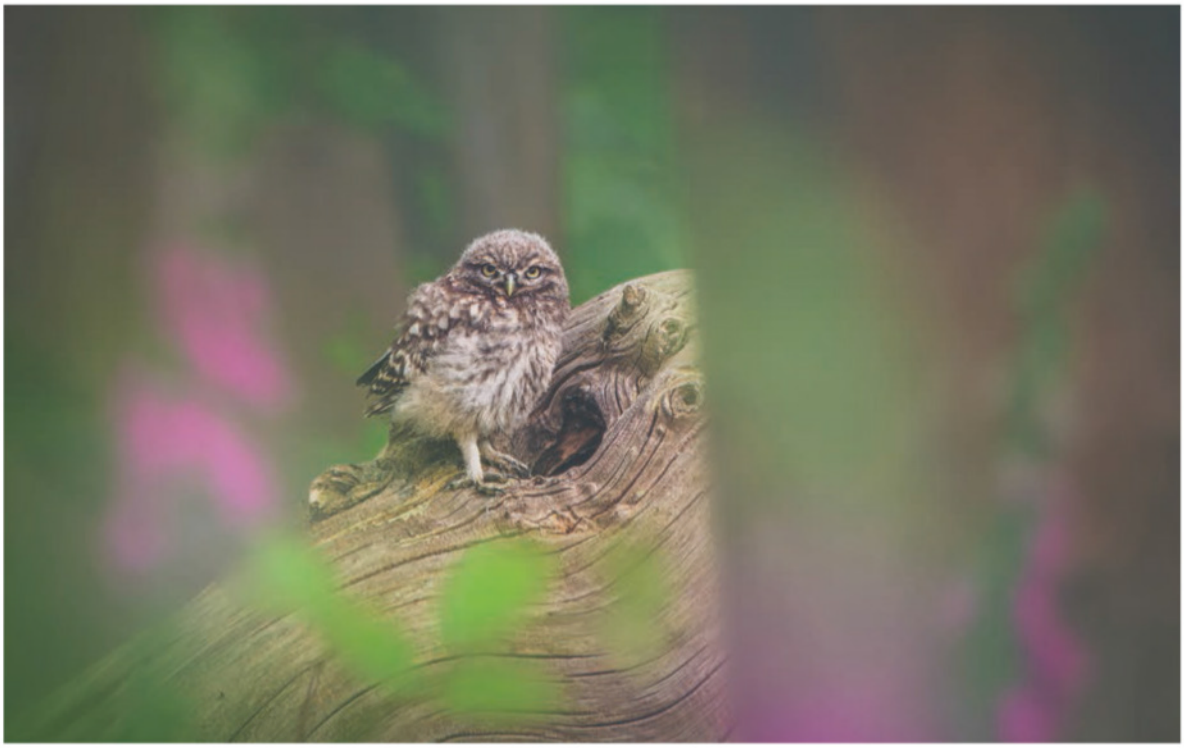
A real breakthrough came when I discovered a number of 'matte' presets and they introduced me to the Levels and Curves controls. These helped me to create a low-contrast look that's reminiscent of Impressionist paintings in which there are no true blacks. I combined what I learned from playing with all the presets and controls to develop a style of my own. I didn't set out with the intention of replicating my painting style, I stumbled across it along the way.

I spend up to around four hours on an image tweaking the controls, using the Dodge and Burn tools, working with layers in Photoshop, using masks to build up an image in a way that I used to as a painter. I pause and take lots of breaks because I think it's important to look at your image with fresh eyes and decide if it needs more or less work. I find it a very fulfilling process.

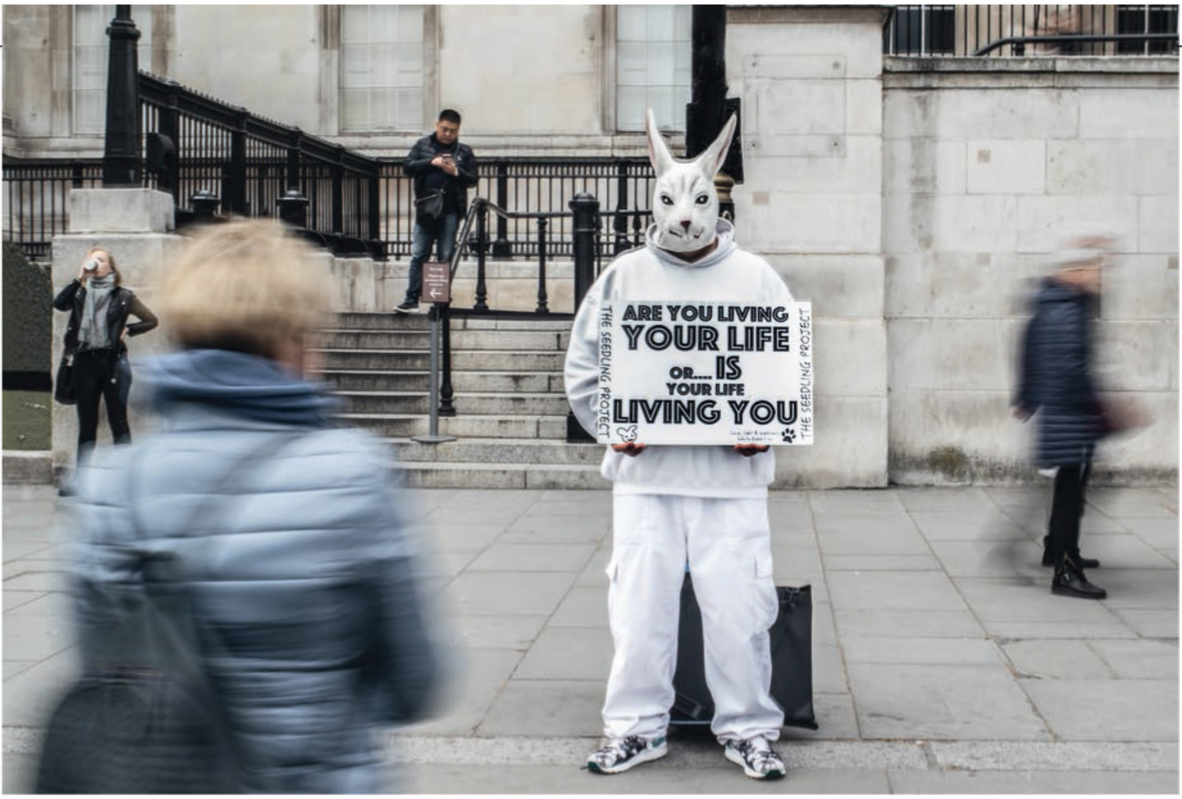
These days I photograph wildlife in my local area with my Fujifilm X-T5 and X-T4. I like to study specific species and this year I'm going to focus on two families of foxes living in different areas. I'm looking forward to discovering more about them and sharing the experience through my images.



Above: A young dog fox patrols his territory on a frosty morning in Kew Gardens. I was drawn to the long blue shadows, stretching towards me, that complemented the rich orange of this fox's coat



This little owl nest site was almost hidden from sight by a deep patch of foxgloves in the spring. It made it challenging to see the young owlets, but also provided an opportunity to shoot through the flowers, capturing their purple hues and softly framing the subject

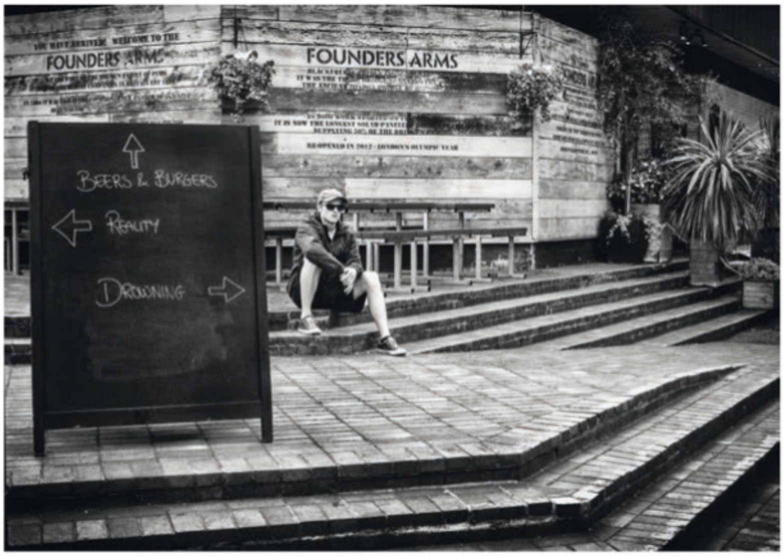


Left: Are you living your life…: A serendipitous moment in Trafalgar Square, London 2019

Below: Drowning Man: Juxtaposition on the Southbank, London, 2019

Wendy G Davies: Uncover Stories in the Everyday

Wendy is a street and documentary photographer (formerly a doctor) living in Hampshire, UK. Her career as a doctor was logical and evidence-based and she's now embracing the creative freedom of expression that photography gives her. **Instagram: @wendygbd, www.wendygdavies.com**



Although I took family photographs as a child, and as my own children were growing up, my passion for photography grew more stealthily. Around 15 years ago, I bought my first DSLR and gradually switched from using automatic mode to fully manual by trial and (lots of) error.

Things changed for me when my daughter started her GCSE photography course in 2016. I thoroughly enjoyed helping her with various creative projects including long exposures, steel wool spinning, light painting and still life. The following year, I upgraded my DSLR and joined my local camera club.

Having tried my hand at many photographic genres, it was inevitable that I would fall into street photography. I'm naturally curious and I love the quirkiness of human behaviour. I thrive on the unpredictability of urban life and for me there's nothing better than strolling the streets and not knowing what's around the next corner.

I like my shots to tell a story but also to have a good aesthetic. Humorous and serendipitous moments of human behaviour are the holy grail in street photography, but these are few and far between!

To keep things fresh, I try to shoot in themes or projects and I currently have a few projects on the go. I also enjoy feeding my more creative side by experimenting in long exposures, multiple exposures and ICM (Intentional Camera Movement). Purists would argue that this isn't true street photography but I relish trying different approaches to maintain my interest. I love to mix it up a bit and I try to pre-visualise the look that I'm going for before I go out. I have a collection of vintage analogue lenses and I enjoy the retro feel that they give.

I used to shoot predominantly in black & white, but I'm currently embracing colour and a larger proportion of my recent work has been shot in colour. Colour brings with it a different set of challenges. I choose the Film Simulation Mode on my Fujifilm cameras to suit the mood and what I want to convey in the photograph. I also set the in-camera tone curve to give high contrast for black & white images and lower contrast and saturation for colour. Then, when I download the raw files to my computer, I just tick 'use camera settings' in the Lightroom import dialogue box so most of my work is already done. That means my post-processing is relatively quick and usually only involves straightening a few images and maybe cropping or a little work on the basic levels panel in Lightroom.

For me, it's more about the process of taking the photograph than the end result and I'm happiest when I'm out striding the streets, camera in hand.

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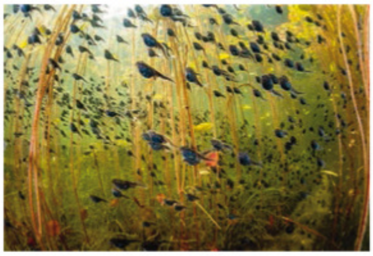
LETTER OF THE WEEK

Why not wider?


© SHANE GROSS/WILDLIFE POTY

Grand Title winner, Wildlife POTY 2024

I've just returned from a visit to the 2024 Wildlife Photographer of the Year exhibition hosted by the Natural History Museum in London. The standard and presentation of the photos was superb, and there are some common themes that run through the winning photos.

The winners used a whole range of cameras, from the most to the least expensive, and both DSLRs and mirrorless models were used. Even with cheaper cameras, a common theme was the use of high-quality lenses, however. I suppose that's not too surprising as a high degree of planning and thought went into the shots. The winning photographs all showed great technical skill, repeated practice and continued experimentation married with a bit of luck. Very few photos were chance encounters – indeed, many of the photographers knew exactly what the shot they wanted was going to look like. Finally, it was noteworthy that some of the best shots were seemingly mundane, such as the Grand Title winner (shown above), of tadpoles in a lake.

But I wonder why most shots were taken between f/8-16 when a lot of the lenses used were fast, with amazing f-stops like f/1.2. I get that the photographers wanted a lot or all of their subject in focus but then why all the bother and expense to have an f/1.2 and never shoot wide open?
Brian Glenville

That's hard to answer, but as you say, the entrants will have carefully chosen an aperture that suited the subject and creative intent of their entry. In addition, although the photographers select their entries, the judges select the winners that you see in the exhibition. So it's entirely possible that the judges may reject images shot at large apertures.

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Andrew's PACE formula comes in handy when choosing a new camera, along with specialist advice from retailers
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Keeping PACE

Over the years I've come up with the PACE formula to help me choose a new camera. Under Purpose I try to be clear about what my actual usage will be. What will a new choice do that other options won't, or is it unneeded duplication? Then comes Advantages and a close look at what would be gained over what is already used. This question puts attention on specification changes and technical updates and their real worth for my needs. A critical question is certainly Cost and all that means in terms of buying fresh or part-exchanging existing kit.

Last, but by no means least, attention shifts to Extras, like a change of lens selections, filters and hoods, for example, which can all add up to more spending. Experience has taught me that changing brands pushes up the 'Cost' element quite a lot!
Andrew Harper

PACE is indeed useful, Andrew, in regulating our addiction to GAS – Gear Acquistion Syndrome!

Keep Britain tidy

As we get into the new year and hopefully another APOY competition launch, my ancient brain cells have been activated in respect of a potential new theme....

My wife and I often get out for a walk in various locations or take a trip to the coast and, whilst we're grateful that we are still able to do this, it is a constant source of irritation that our attention is drawn to the amount of litter we see at the roadside. It doesn't seem to matter whether it's in a quiet country lane or more rural setting or even on major roads, litter just seems to be tossed out of a vehicle or dropped without a thought of the consequences. It's a blight on our nation.

I wondered whether you would concur and perhaps consider 'LITTER' as a competition theme to try to raise awareness?
Brian H Holmes

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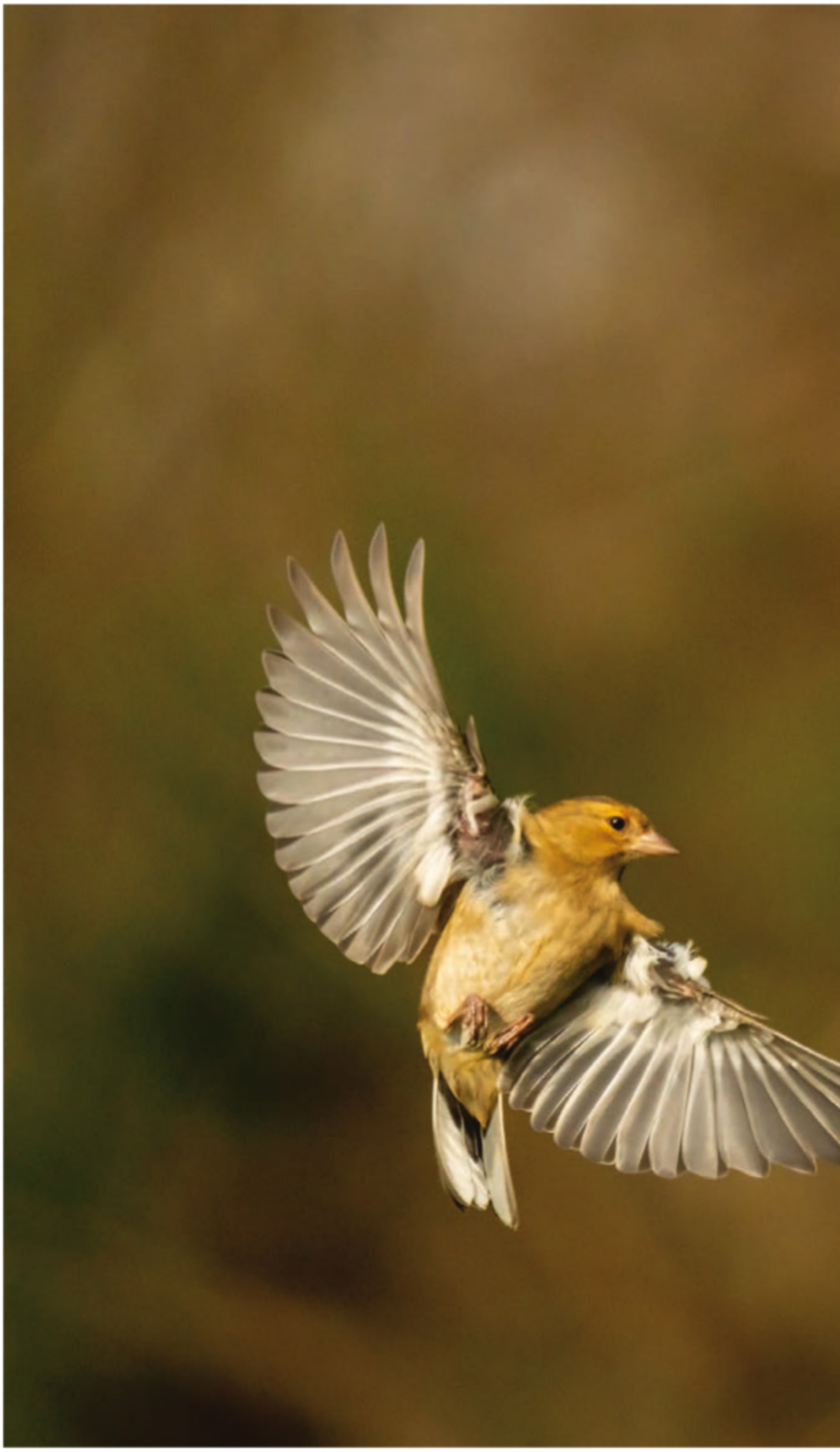


Chaffinch Hierarchy

by David Twomey

Sony A7R III, Tamron 150-500mm F/5-6.7 Di III VC VXD, 1/6400sec at f/6.7, ISO 3200, at 500mm

'Recently I had a fantastic day of shooting at Irish Photography Hides, in County Laois, here in Ireland. This fallen tree was a perfect focus point for birds in flight. I adjusted my settings accordingly and enjoyed observing these beautiful chaffinches.'

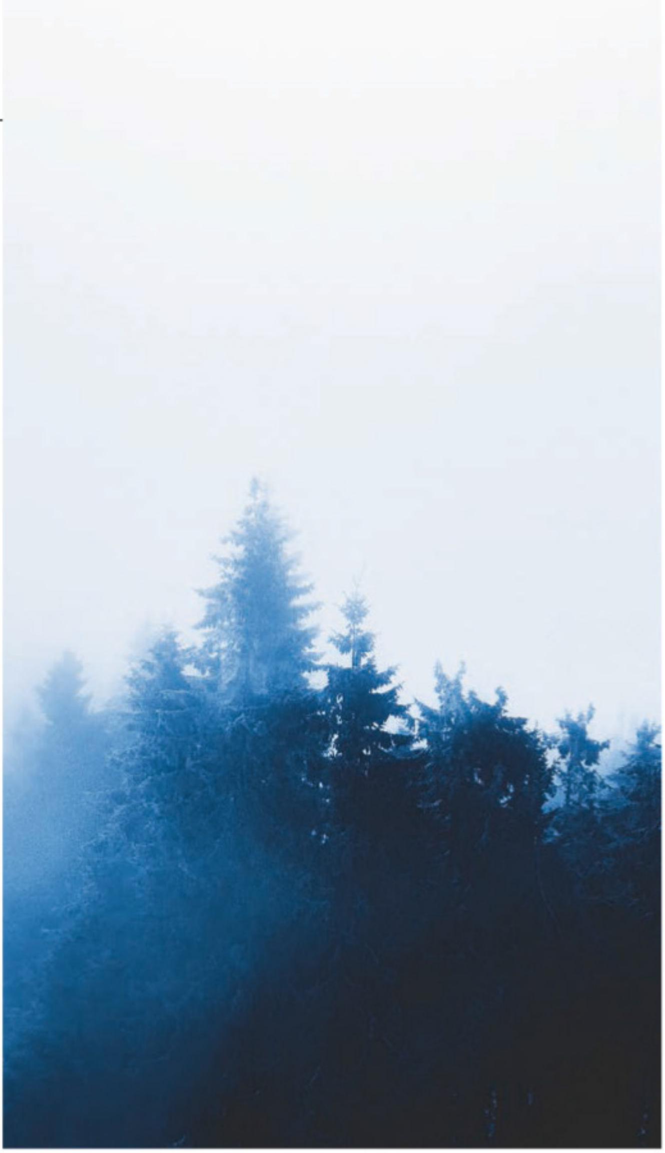
Instagram: @david_twomeyphotography

We also liked...

Blue Hour by Joanna Waszkiewicz

iPhone 15 Pro, 1/2300sec at f/1.7, 24mm

'The best camera is the one you have with you. This photo was taken on a ski lift, where I least expected it. If only I had known what the weather conditions would be like that day, I would have taken a professional camera with me to the ski slope.'
Instagram: @joannaisha



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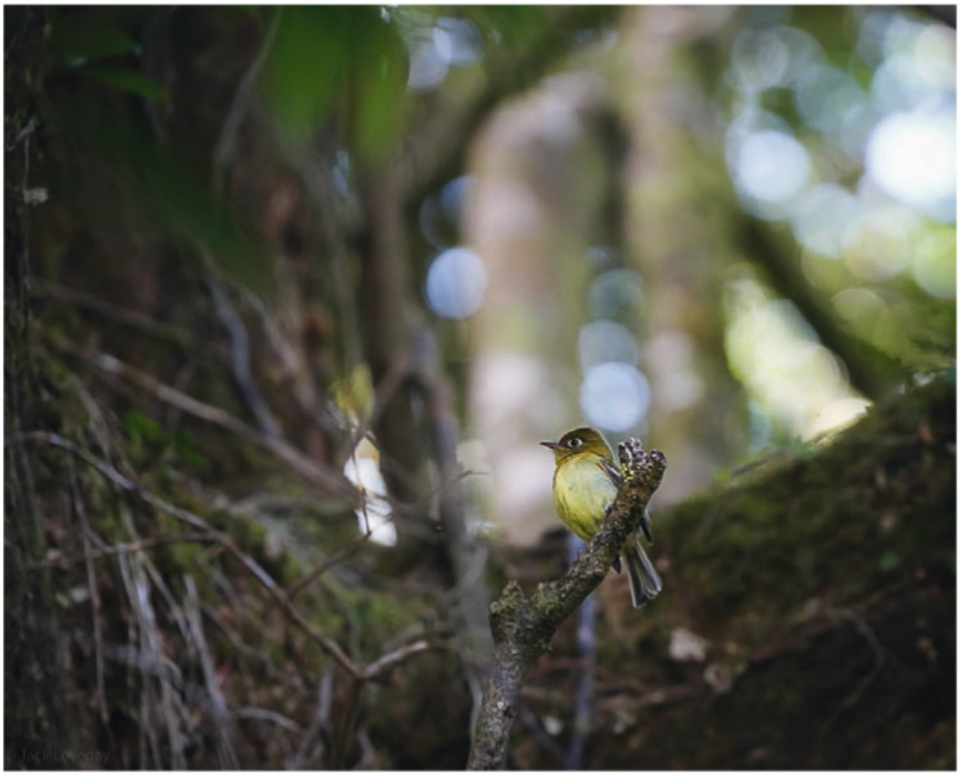

A Yellowish Flycatcher Spotting Its Next Snack by Jack Loveday

Sony A7R IV, Sony FE 70-200mm F2.8 GM OSS, 1/1000sec at f/4, ISO 4000

'We were lucky enough to recently spend a day at Reserva Curi-Cancha in Monteverde, Costa Rica. Between looking for the usual targets of quetzals and toucans alongside our fantastic guide, Roy Pollas, this yellowish flycatcher was hunting from its perch, returning on a regular loop.'
Instagram: @jack.loveday.wild

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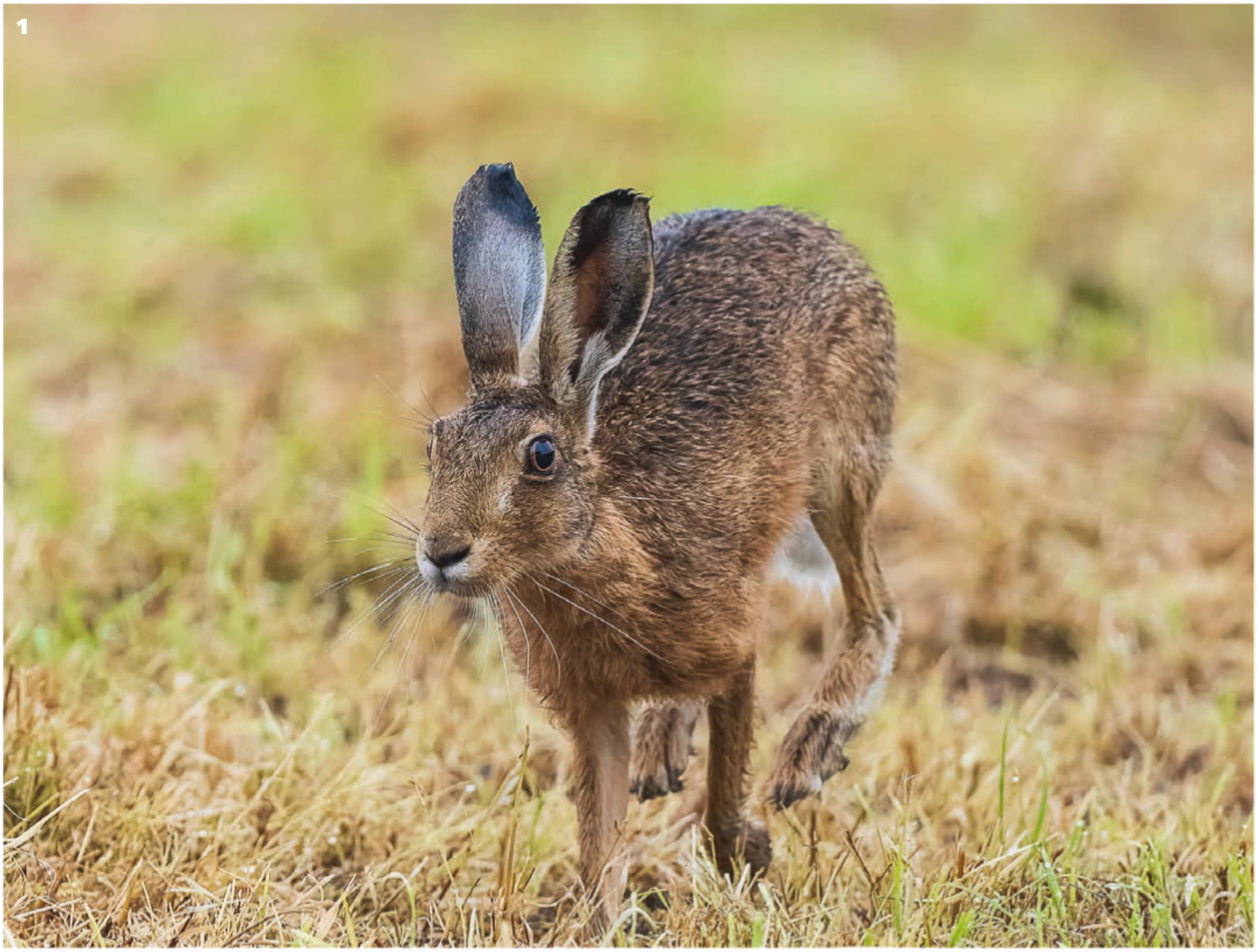
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Terry Moore, Shropshire

About Terry
Terry is a former chef, who started taking his photography more seriously after being furloughed during Covid. He is a member of the RPS. See more at terrymdcphotography.com

How did you get into photography?
My first steps were, from an early age, born out of a fascination for the natural world. I wanted to be a vet when I left school. Fifty years older and still with a passion for nature, wildlife, and the peace that I gained from it and with photography as one of my hobbies, the decision was ready made. With the arrival of Covid and furlough, I swapped chefs' whites for camouflage clothes, upgraded my camera kit and instead of creative cooking started on creative and stunning wildlife photography.

Favourite subjects
Wildlife photography.

Current kit
I use the OM System OM-1, but also use the Canon EOS R6. A current, long-term project alongside my digital photography, has seen me using an analogue Mamiya (1969) C220, 120 medium format film vintage camera. In a world dominated by high-tech DSLR cameras and mirrorless marvels, vintage cameras often have a distinct look and feel that can lend a certain charm to images. The grain, colour rendition, and subtle imperfections can create a more 'human' and less perfect aesthetic. Using a vintage camera forces me to slow down and be more deliberate in my shots. There is no instant gratification or endless burst mode. This leads to a more considered and thoughtful approach to my photography and there is a certain thrill and challenge in using vintage equipment. It can be rewarding to overcome the limitations and produce stunning photographs. The results are starting to come in, and it is thrilling.

Early Morning Run

1 I took this photo in a field on farmland where I have permission to roam near Cardington, Shropshire. The landowners are very keen to promote the variety of wildlife on their farm.
OM System OM-1, M.Zuiko 300mm, 1/2500sec at f/8, ISO 1000

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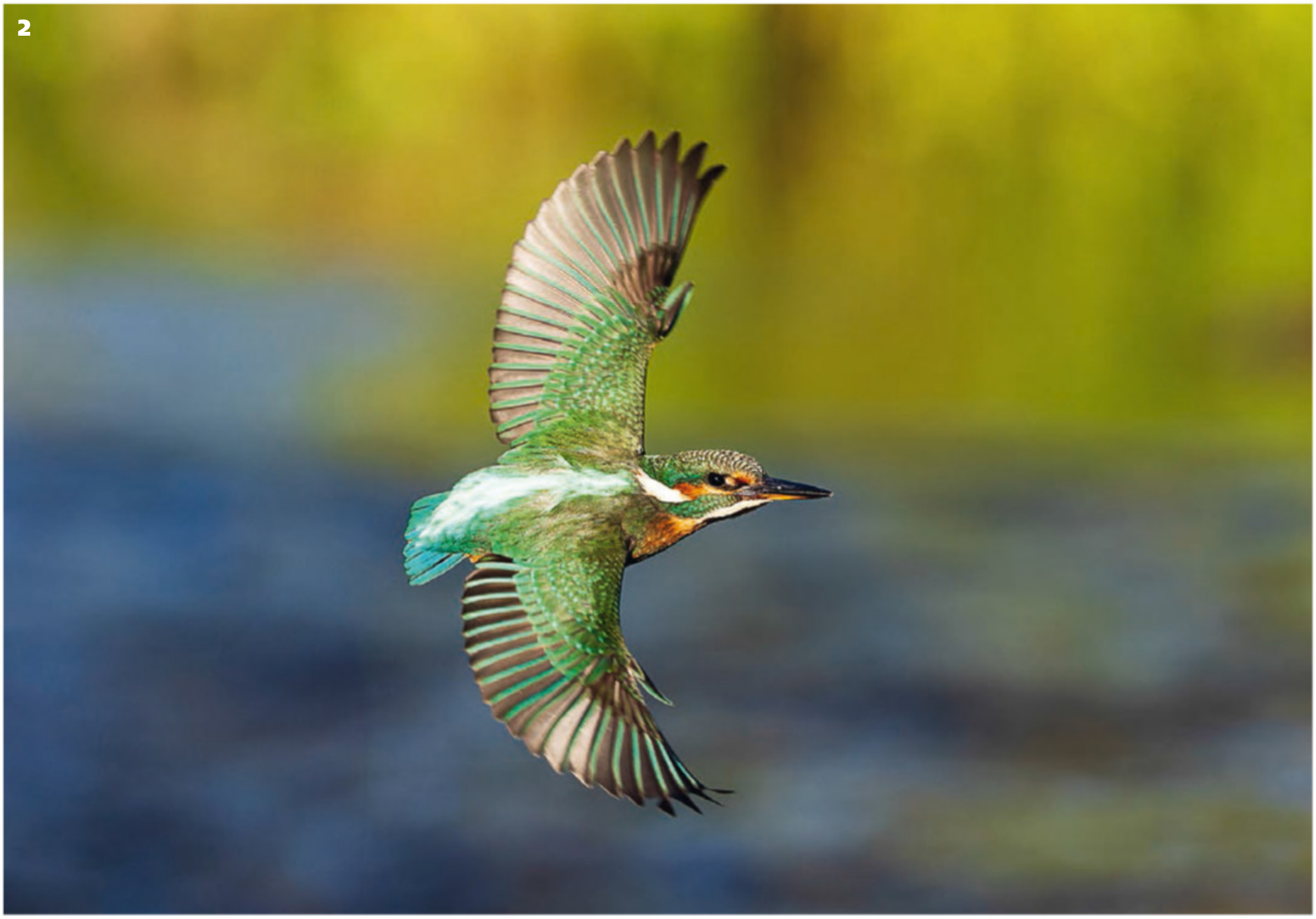

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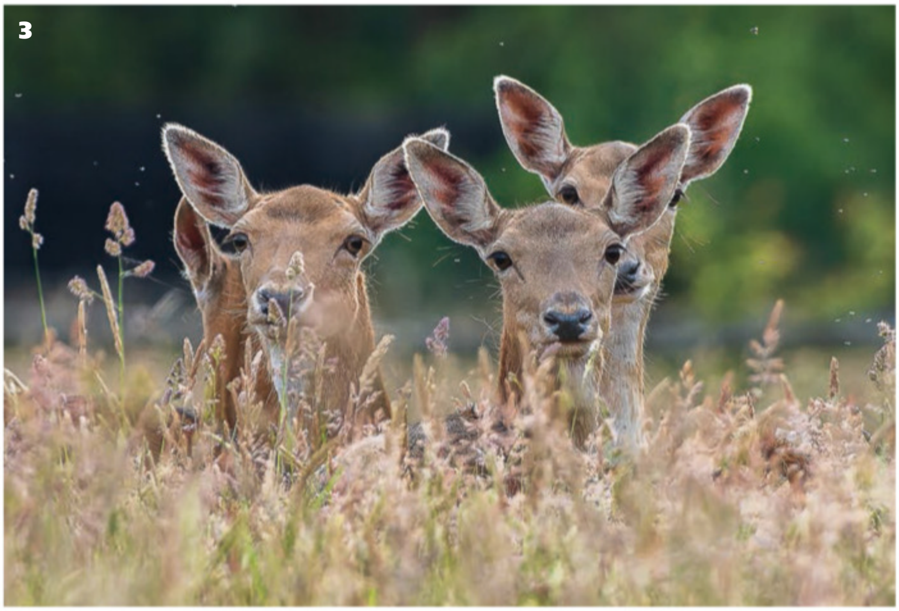


The Green Kingfisher

2 I took this photograph on the River Clun in Shropshire. I had previously read an article about the Tyndall effect and the colour blue. Blue is a trick of the light, a miraculous reflection of short wavelength colours by air pockets in the feathers. I was trying to capture an example of this. It required calculations of timing of the dawn sun, a good perch and the cooperation of the kingfisher. It took several visits to achieve this image at 4.30am.

OM System OM-1, M.Zuiko, 300mm, 1/4000sec at f/4, ISO 800

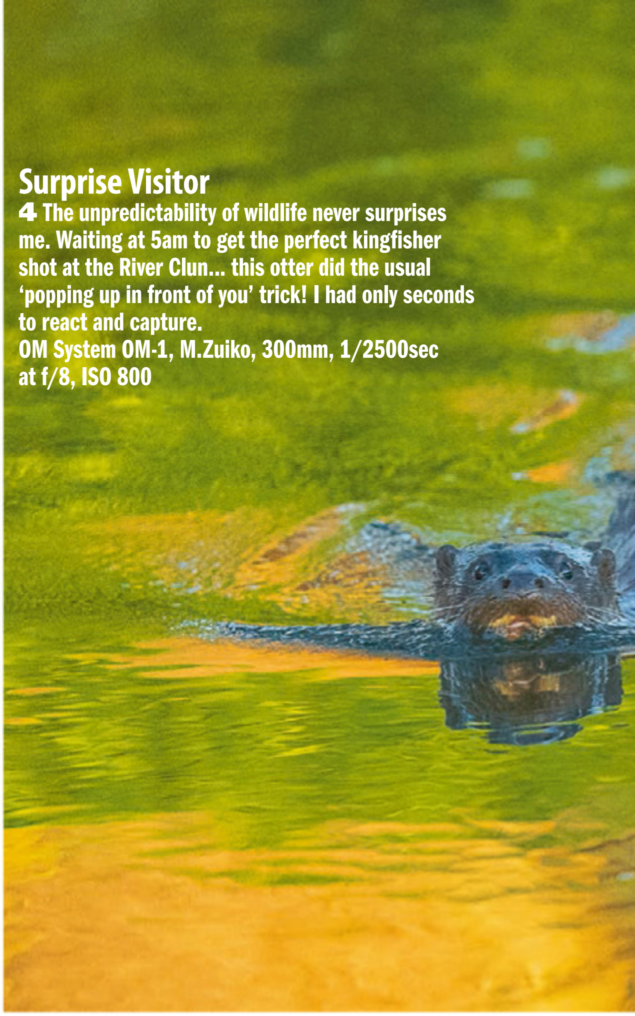
Can You See Him?

3 I took this on Wenlock Edge in Shropshire. Every year I spend six to eight weeks following the fallow deer rut. September mornings and evenings find me sitting in fields watching and waiting for the does, fawns and bucks to arrive for what I call 'The Big Party' or the 'Rut on the Edge'. This little group sensed something else was watching them through the ears of corn.

OM-1, 300mm + 1.4x converter, 1/8000sec, f/8, ISO 1000

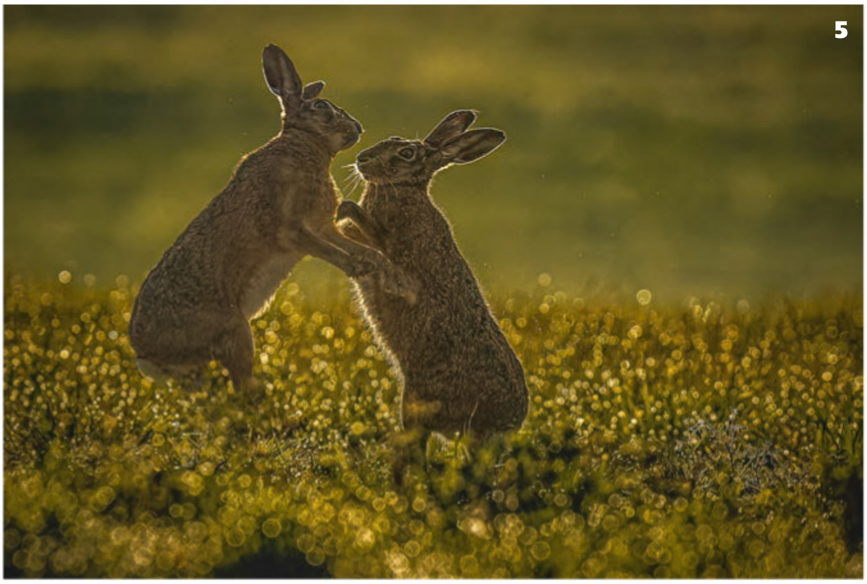
About your pictures
For the past few years, I have been delving deep into the South Shropshire countryside; I have spent my time in fields, woods, and streams no more than ten miles from my front door. I have been embracing and blending in with nature, perfecting fieldcraft skills and getting to know nature's habitats. It has helped me to relax and focus, provided the exercise that replaced the fidgeting of not being on my feet all day, helped me to master another technical skill, providing an artistic outlet, particularly for wildlife photography, whilst enjoying the calm and patience it brings.

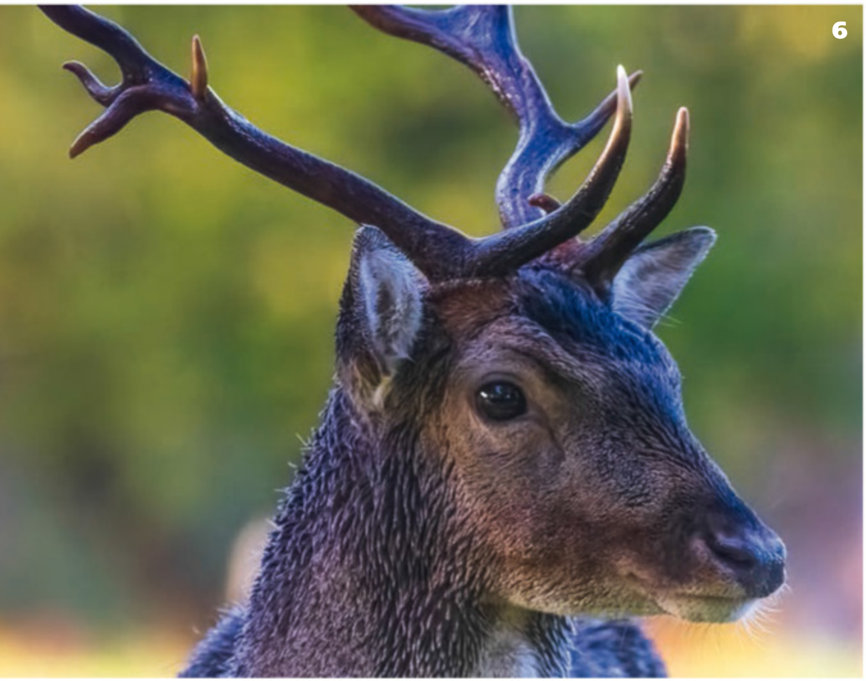
Favourite tips
Although most of my photography takes place on public footpaths or bridleways, I always obtain permission to access private land for wildlife photography. Obtaining permission often involves communication with landowners. This can lead to building positive relationships, potentially opening doors to future access or collaborations. Responsible wildlife photography involves minimising disturbance to the animals and their habitat. Obtaining permission allows you to plan your photography activities in a way that respects the wildlife and the environment. Some landowners may be interested in wildlife conservation or may appreciate the value of wildlife photography. By offering to share your images or contribute to conservation efforts, you can create a mutually beneficial relationship.



Surprise Visitor

4 The unpredictability of wildlife never surprises me. Waiting at 5am to get the perfect kingfisher shot at the River Clun... this otter did the usual 'popping up in front of you' trick! I had only seconds to react and capture.
OM System OM-1, M.Zuiko, 300mm, 1/2500sec at f/8, ISO 800



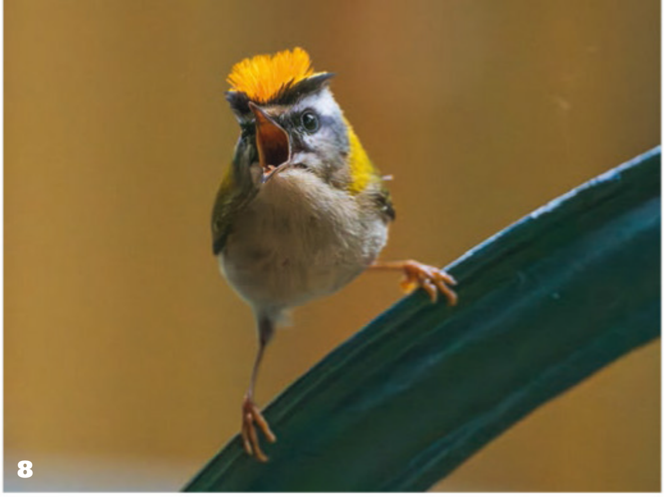


Boxing at Dawn

5 This was taken near Hope Bowdler, Shropshire. It is one of my favourite locations to try to capture boxing. This particular morning was magically illuminated by a bright sun and heavy dewed grass, adding a sparkling effect to the image.
Canon EOS R6, Canon 500mm, 1/2500sec at f/5.6, ISO 10000

A Close Inspection

6 I took this photo on the Wenlock Edge in Shropshire. The fallow rut and I sitting amongst a tangle of fallen tree branches. This young buck knew I was there and purposefully came for a closer look before joining the party on the stand.
OM System OM-1, M.Zuiko, 300mm, 1/2500sec at f/8, ISO 10000



8

A Really Angry Bird

8 I took this picture on the Wenlock Edge in Shropshire. Nature never ceases to amaze me. This firecrest was well out of its recognised regional habitat. I was sat on a wooden lodge patio next to a group of conifers, drinking an early morning coffee, when I was distinctly and noisily told I was not a welcome sight by this blazing Mohican. As usual my camera was to hand as I was waiting for roe deer! The siting of this Schedule 1 bird was appropriately reported.

OM System OM-1, M.Zuiko, 300mm, 1/2500sec at f/8, ISO 800

Master Buck Grant

9 I took this photo on the Wenlock Edge in Shropshire. I have followed the wild fallow deer rut for four years every October and slowly managed to get closer to the action. I managed to capture this fallow master buck bellowing out his amazing grunt to both attract females and establish himself as a buck to be reckoned with. I love his palmate antlers.

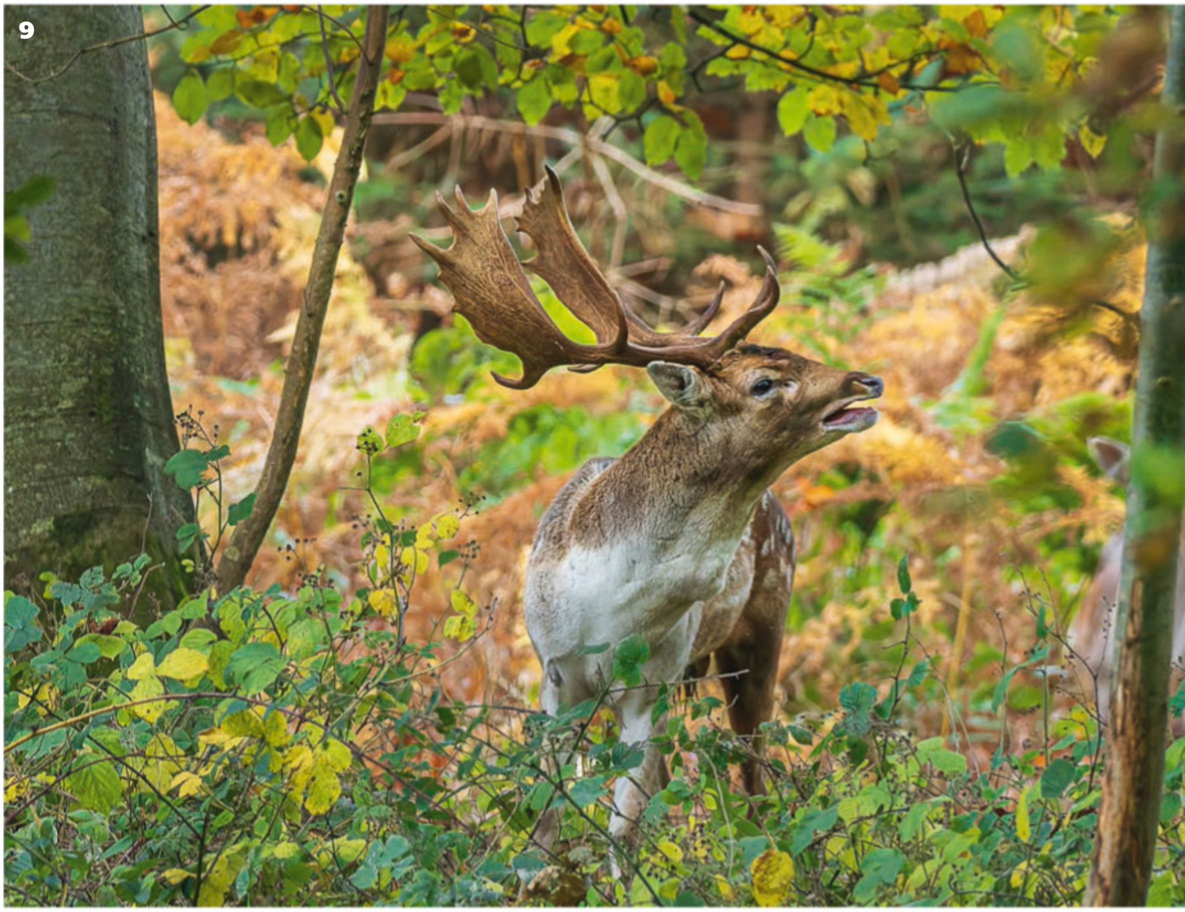
OM System OM-1, M.Zuiko, 300mm, 1/2500sec at f/8, ISO 800

On A Level

7 I took this at home in Church Stretton, Shropshire. The jackdaws nest each year in the same ash tree hole 20ft up. I wanted to get a shot of the jackdaw coming out of its nest head on. I used a camera pole, pan-and-tilt system, the OM camera/Wi-Fi system and some audacious editing.

OM System OM-1, 300mm, 1/2500sec at f/8, ISO 800

7



9

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Buying Guide

428
lenses
listed &
rated

Our comprehensive listing of key specifications for mirrorless lenses

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts

On the whole, each manufacturer uses its own proprietary lens mount. Notable exceptions are Micro Four Thirds, shared by Olympus and Panasonic, and the full-frame L-mount that's used by Leica, Panasonic and Sigma.

Built-in focus motor

Lenses for mirrorless cameras invariably use built-in motors for autofocus, which are also used for electronic manual focusing. Silent, video-friendly stepper motors are most commonly employed. Manual-focus optics with traditional aperture rings are also widely available.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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Mirrorless Lenses

CANON MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
RF-S 10-18mm f/4.5-6.3 IS STM	£379		Extremely small and lightweight ultra-wide zoom for Canon's APS-C format EOS R mirrorless models	·		·							14	49	69	44.9	150
RF-S 18-45mm f/4.5-6.3 IS STM	£319		Retracting kit zoom designed for the EOS R10; small and lightweight, but offers an uninspiring range	·		·							20	49	69	44.3	130
RF-S 18-150mm f/3.5-6.3 IS STM	£519		General-purpose travel zoom lens for APS-C format RF-mount cameras such as the EOS R7, R10 and R50	·		·							17	55	69	84.5	310
RF-S 55-210mm f/5-7.1 IS STM	£429		Lightweight telephoto zoom for APS-C RF-mount cameras, with decidedly slow maximum aperture	·		·							73	55	69	135	270
RF 10-20mm f/4 L IS STM	£2580		World's widest-angle full-frame rectilinear zoom includes optical stabilisation and weather-sealing	·		·						·	25	n/a	83.7	112	570
RF 14-35mm f/4L IS USM	£1750		High-spec, relatively lightweight ultra-wide zoom that offers 5.5 stops of stabilisation and takes 77mm filters	·		·						·	20	77	84.1	99.8	540
RF 15-30mm f/4.5-6.3 IS STM	£669	4★	Relatively affordable, compact, and lightweight image-stabilised ultra-wideangle zoom	·		·						·	28	67	76.6	88.4	390
RF 15-35mm f/2.8L IS USM	£2330		Premium f/2.8 optic with unusually wide maximum angle of view and optical image stabilisation	·		·						·	28	82	88.5	126.8	840
RF 16mm f/2.8 STM	£320	3★	Small, lightweight ultra-wideangle prime is affordable but has seriously compromised optics			·						·	13	43	69.2	40.1	165
NEW RF 16-28mm f/2.8 IS STM	£1249		Ultra-wideangle zoom with bright aperture and relatively compact, moisture- and dust-resistant design	·		·						·	20	67	76.5	91	445
RF 24mm f/1.4 L VCM	£1680		Large aperture wideangle prime in Canon's hybrid range, with aperture ring and weathersealing			·						·	24	67	76.5	99.3	515
RF 24mm f/1.8 IS STM Macro	£719	4.5★	Bright wideangle prime with optical stabilisation and close focusing that gives half life-size magnification	·		·						·	14	52	74.4	63.1	270
RF 24-50mm f/4.5-6.3 IS STM	£379	4★	Compact, retractable full-frame kit zoom designed for the EOS R8	·		·						·	30	58	69.6	58	210
RF 24-70mm f/2.8L IS USM	£2330		Image-stabilised, large-aperture, standard zoom for Canon's full-frame mirrorless EOS R system	·		·						·	38	82	88.5	127.7	900
RF 24-105mm f/4L IS STM	£1120		General-purpose standard zoom with useful range and image stabilisation	·		·						·	45	77	83.5	107.3	700
RF 24-105mm f/4-7.1 IS STM	£460	4.5★	Designed to be an ultra-compact and lightweight kit zoom, with an unusual 'Centre Focus Macro' option	·		·						·	34	67	76.6	88.8	395
RF 24-240mm f/4-6.3 IS USM	£800	4★	Very respectable all-in-one travel zoom with fast AF and effective IS that's well-matched to the EOS RP	·		·						·	50	72	80.4	122.5	750
RF 28mm f/2.8 STM	£345		Slimline, lightweight 'pancake' prime that's equally well suited to APS-C and full-frame cameras			·						·	23	55	69.2	24.7	120
RF 28-70mm f/2L USM	£3050		Groundbreaking, but huge, full-frame zoom with constant f/2 maximum aperture			·						·	39	95	103.8	139.8	1430
RF 28-70mm f/2.8 IS STM	£1250		Smaller, more affordable alternative to RF 24-70mm f/2.8L is designed to be an upgrade over kit zooms	·		·						·	28	67	76.5	92.2	490
RF 35mm f/1.4 L VCM	£1819		Premium 'hybrid' lens with built-in aperture ring and Canon's first Voice Coil Motor for autofocus			·						·	28	67	76.5	99.3	555
RF 35mm f/1.8 IS STM Macro	£520		Multi-purpose fast prime that includes image stabilisation and 0.5x macro reproduction	·		·						·	17	52	74.4	62.8	305
RF 50mm f/1.2L USM	£2350		Heavyweight ultra-fast standard prime that promises exceptional low-light performance			·						·	80	77	89.8	108	950
RF 50mm f/1.4 L VCM	£1540		Classic professional-spec large aperture standard prime, with hybrid design including an aperture ring			·						·	40	67	76.5	99.3	580
RF 50mm f/1.8 STM	£220	4.5★	Compact, lightweight standard prime uses new mirrorless-optimised optics, including an aspherical element			·						·	30	43	69.2	40.5	160
RF 70-200mm f/2.8 L IS USM Z	£3450		Pro-spec hybrid lens with aperture ring, teleconverter compatibility, and optional powerzoom controller	·		·						·	46	82	88.5	199	1115
RF 70-200mm f/2.8L IS USM	£2700	5★	High-end constant maximum aperture telephoto zoom with unconventional extending barrel design	·		·						·	70	77	89.9	146	1070
RF 70-200mm f/4L IS USM	£1700		Small and light weather-sealed telephoto zoom promises premium optics	·		·						·	60	77	83.5	119	695
RF 85mm f/1.2L USM	£2800		Top-of-the-line, ultra-large aperture, short telephoto portrait prime for full-frame mirrorless			·						·	85	82	103.2	117.3	1195
RF 85mm f/2 Macro IS STM	£650		Relatively compact, lightweight image-stabilised short-telephoto that offers half life-size magnification	·		·						·	35	67	78	91	500
RF 100mm f/2.8 L Macro IS USM	£1480	5★	Superb macro lens with 1.4x magnification and spherical aberration control dial for smoothing blur	·		·						·	26	67	81.5	148	730
RF 100-400mm f/5.6-8 IS USM	£700	4★	Long telephoto zoom that's surprisingly compact, lightweight and affordable due to its small aperture	·		·						·	88	67	79.5	164.7	635
RF 100-500mm f/4.5-7.1L IS USM	£2900	4.5★	Premium ultra-telephoto zoom that's barely any larger than its 100-400mm DSLR counterpart	·		·						·	90	77	94	208	1530
RF 135mm f/1.8 L IS USM	£2560		High-end large-aperture portrait prime boasting optical stabilisation and weather-sealed construction	·		·						·	70	82	89.2	130.3	935
RF 200-800mm f/6.3-9 IS STM	£2300		Ultra-telephoto zoom for full-frame cameras with weather-sealing and relatively manageable size	·		·						·	80	95	102.3	314.1	2050
RF 600mm f/11 IS STM	£700		Remarkable lightweight ultra-telephoto that employs diffractive optics and a collapsible barrel	·		·						·	450	82	93	200	930
RF 800mm f/11 IS STM	£930		Similar design to its 600mm sibling makes it easily the smallest and most affordable 800mm prime	·		·						·	600	95	102	282	1260

FUJIFILM MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
XF 8mm F3.5 R WR	£799		Extremely compact, weather-resistant, ultra-wideangle prime, accepts 62mm filters							·			18	62	68	52.8	215
XF 8-16mm F2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction							·			25	n/a	88	121.5	805
XF 10-24mm F4 R OIS WR	£899	4.5★	Updated wideangle zoom lens with weather resistance and improved stabilisation that gives fine results	·						·			24	72	77.6	87	385
XF 14mm F2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag							·			18	58	65	58.4	235
XC 15-45mm F3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	·						·			13	52	62.6	44.2	135
XF 16mm F1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users							·			15	67	73.4	73	375
XF 16mm F2.8 R WR	£349	4.5★	Attractively priced, weather-sealed, compact and lightweight wideangle prime							·			17	49	60	45.4	155
XF 16-50mm F2.8-4.8 R LM WR	£699		Compact and lightweight standard zoom with premium optics and weathersealed construction							·			24	58	65	71.4	240
XF 16-55mm F2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance							·			60	77	83.3	106	655
XF 16-55mm F2.8 R LM WR II	£1149		Updated premium standard zoom that's considerably smaller and lighter than its predecessor							·			30	72	78.3	95	410
XF 16-80mm F4 R WR OIS	£769	4.5★	Good-quality weather-sealed, constant maximum aperture zoom with a useful focal-length range	·						·			35	72	78.3	88.9	440
XF 18mm F1.4 R LM WR	£879	5★	Large-aperture wideangle prime with weather-resistant construction							·			20	62	68.8	75.6	370
XF 18mm F2 R	£430	4★	A compact wideangle lens with a quick aperture							·			18	52	64.5	40.6	116
XF 18-55mm F2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	·						·			18	58	65	70.4	310
XF 18-120mm F4 LM PZ WR	£899	3.5★	Optimised for both video and stills use, with a power zoom mechanism that operates internally							·			60	72	77.3	123.5	460
XF 18-135mm F3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for Fujifilm X-T series cameras	·						·			45	77	75.7	97.8	490
XF 23mm F1.4 R LM WR	£819	5★	Replaces the older XF 23mm f/1.4 with updated optics, faster autofocus and a weather-resistant design							·			19	58	67	77.8	375
XF 23mm F2 R WR	£419	5★	Compact weather-resistant wideangle prime lens							·			22	43	60	51.9	180
XF 27mm F2.8 R WR	£419	4.5★	Slimline, lightweight pancake prime with aperture ring and weather-resistant construction							·			34	39	62	23	84
XF 30mm F2.8 R LM WR Macro	£599	4.5★	Relatively compact and affordable macro lens offering internal focus and 1:1 magnification							·			10	43	60	69.5	195
XF 33mm F1.4 R LM WR	£619		Designed to complement the smaller, cheaper 35mm f/1.4, with quicker autofocus and weather-sealing							·			30	58	67	73.5	360
XF 35mm F1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							·			28	52	65	54.9	187
XF 35mm F2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match							·			35	43	60	45.9	170
XC 35mm F2	£169	4.5★	Simplified version of the 35mm f/2, with plastic construction and no weather-sealing or aperture ring							·			35	43	58.4	46.5	130
XF 50mm F1 R WR	£1499		The world's fastest autofocus lens promises to be a very special optic for portrait photography							·			70	77	87	103.5	845
XF 50mm F2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits							·			39	46	60	59.4	200
XF 50-140mm F2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	·						·			100	72	82.9	175.9	995
XC 50-230mm F4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	·						·			110	58	69.5	111	375
XF 55-200mm F3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	·						·			110	62	75	118	580
XF 56mm F1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value							·			70	62	73.2	69.7	405
XF 56mm F1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur							·			70	62	73.2	69.7	405
XF 56mm F1.2 R WR	£999	4.5★	Large-aperture short-telephoto portrait prime with high quality optics and weather-sealing							·			50	67	79.4	76	454
XF 60mm F2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification							·			26.7	39	64.1	70.9	215
XF 70-300mm F4-5.6 R LM OIS WR	£729		Lightweight weather-sealed telezoom that's compatible with 1.4x and 2x teleconverters for greater reach	·						·			83	67	75	132.5	580
XF 80mm F2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather-resistance and optical image stabilisation	·						·			25	62	80	130	750
XF 90mm F2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							·			60	62	75	105	540
XF 100-400mm F4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	·						·			175	77	94.8	210.5	1375
XF 150-600mm F5.6-8 R LM OIS WR	£1899	4.5★	Long telephoto zoom that employs a small maximum aperture to keep the size and weight low	·						·			240	82	99	314.5	1605
XF 500mm F5.6 R LM OIS WR	£2899		Pro-spec super-telephoto prime that gives 750mm equivalent view and is compatible with teleconverters	·						·			275	95	104.5	255.5	1335

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Mirrorless Lenses

LAOWA MIRRORLESS

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
6mm F2 Zero-D MFT	£519		Widest-angle rectilinear lens available for Micro Four Thirds cameras, yet still remarkably small				·						9	58	61	52	188
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				·						12	46	50	55	170
10mm f/2 Zero-D MFT	£399	4.5★	Tiny, sharp wide prime for Micro Four Thirds with manual focus and auto aperture control from the camera				·						12	46	54	41	125
17mm f/1.8 MFT	£189		Inexpensive compact prime for Micro Four Thirds cameras with manual focus and aperture operation				·						15	46	55	50	160
18mm f/0.95 APO MFT Argus	£519		Ultra-large aperture, manual focus prime, designed for Micro Four Thirds only				·						20	62	80	83	500
25mm f/0.95 APO MFT Argus	£399		Manual-focus standard prime for Micro Four Thirds with ultra-large aperture at an affordable price				·						25	62	71	86	570
50mm f/2.8 2x Ultra Macro APO MFT	£409		Macro lens for Micro Four Thirds with manual focus, electronic aperture setting and 2x magnification				·						13.6	49	53.5	79	240
4mm f/2.8 Fisheye	£249		Lightweight fisheye lens for APS-C and Micro Four Thirds offering a circular image with a 210° angle of view				·	·		·			8	n/a	45.2	25.5	135
8-16mm f/3.5-5 CF	£579		Ultra-wideangle zoom for APS-C cameras provides 12-24mm equivalent view at an affordable price		·			·	·	·			20	86	88.4	88.5	463
9mm f/2.8 Zero-D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		·		·	·		·			12	49	60	53	215
10mm f/4 Cookie	£339	4★	Slim, lightweight and affordable ultra-wideangle prime for APS-C offers decent optics			·		·	·	·	·		10	37	59.8	25	130
25mm f/0.95 CF APO Argus	£649		Ultra-large aperture lens for APS-C cameras with manual focus and aperture control		·	·		·	·	·			34	62	71.5	81	575
33mm f/0.95 CF APO Argus	£499		Ultra-fast manual-focus standard prime for APS-C cameras that promises minimal colour fringing			·		·	·	·			35	62	71.5	83	590
65mm f/2.8 2x Ultra Macro	£409	4.5★	Superb manual-focus macro lens that provides unusually high 2x magnification		·			·		·	·		17	52	57	100	335
9mm f/5.6 FF RL	£869		The world's widest full-frame rectilinear lens is also available in Leica M mount					·	·		·	·	12	n/a	62.4	66	350
10mm f/2.8 Zero-D FF	£839		Ultra-wideangle prime for full-frame cameras; Laowa's first autofocus lens in its E and Z-mount versions			·		·	·		·	·	12	77	82	70.8	420
10-18mm f/4.5-5.6	£899		The world's widest zoom for full-frame mirrorless cameras, with manual focus and aperture control			·		·	·		·	·	15	37	70	90.9	496
11mm f/4.5 FF RL	£769		Compact, lightweight ultra-wideangle rectilinear prime for full-frame mirrorless accepts 62mm filters					·	·		·	·	19	62	63.5	58	254
12-24mm f/5.6 FF	£729		Remarkably small and light ultra-wideangle zoom with manual focus and aperture control			·		·	·			·	15	77	69.4	93.6	497
14mm f/4 FF RL	£599		Smallest of a trio of manual-focus ultra-wideangle rectilinear RL primes for full-frame mirrorless			·		·	·		·	·	27	52	58	59	228
15mm f/2 Zero D	£899	4.5★	Manual-focus fast ultra-wideangle prime for full-frame mirrorless cameras, with minimal distortion			·		·	·		·	·	15	72	66	82	500
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·	·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·	·		·	·	25	82	91	95	747
28mm f/1.2 FF Argus	£669		Manual-focus large-aperture wideangle prime for full-frame mirrorless cameras			·		·	·		·	·	50	62	68.5	106.3	562
35mm f/0.95 FF Argus	£899		Ultra-large aperture manual-focus lens for full-frame mirrorless cameras			·		·	·			·	50	72	76.8	103	755
45mm f/0.95 FF Argus	£869		Manual-focus prime lens with an ultra-large maximum aperture, that promises a natural-looking perspective			·		·	·			·	50	72	76.8	110	835
58mm f/2.8 2x Ultra Macro APO	£539		Specially designed for full-frame mirrorless, this manual focus lens provides 2x magnification			·		·	·		·	·	18.5	67	74	117	595
85mm f/5.6 2x Ultra Macro APO	£449	4.5★	Remarkably small and lightweight full-frame macro lens that delivers twice life-size magnification			·		·	·			·	16.3	46	53	81	291
90mm f/2.8 2x Ultra Macro APO	£539		Fully manual macro lens offering twice life-size magnification, designed for full-frame mirrorless			·		·	·		·	·	20.5	67	74	120	619

LEICA MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
14-24mm f/2.8 Vario-Elmarit-SL Asph	£2220		Ultra-wideangle zoom for Leica's SL full-frame cameras with a large maximum aperture								·	·	28	n/a	85	131	855
24-70mm f/2.8 Vario-Elmarit-SL Asph	£2300		Large aperture standard zoom lens for Leica's full-frame mirrorless cameras								·	·	38	82	88	123	856
35mm f/2 Summicron-SL Asph	£1950		Relatively small and affordable by Leica's standards. Not to be confused with much pricier 35mm f/2 APO								·	·	24	67	74.5	83	400
50mm f/2 Summicron-SL Asph	£1700		Leica's least expensive full-frame L-mount lens is half the weight of the premium APO alternative								·	·	45	67	74.5	83	402
70-200mm f/2.8 Vario-Elmarit-SL Asph	£2780		Optically stabilised and weather-sealed full-frame telephoto zoom, compatible with teleconverters	·							·	·	65	82	89	207	1540
100-400mm f/5-6.3 Vario-Elmar-SL	£1910		Weather-sealed and optically stabilised long telephoto zoom, compatible with 1.4x teleconverter	·							·	·	110	82	198	88	1530

NIKON MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
12-28mm f/3.5-5.6 PZ VR Nikkor Z DX	£379	4.5★	Ultra-wideangle lens for Nikon DX-format cameras with power zoom operation	·					·				19	67	72	63.5	205
16-50mm f/3.5-6.3 VR Nikkor Z DX	£329		Extremely compact and lightweight retractable kit zoom for Nikon's DX-format mirrorless	·					·				30	46	70	32	135
18-140mm f/3.5-5.6 VR Nikkor Z DX	£599	4★	Small and light all-in-one travel zoom for DX mirrorless cameras, with impressive close-focus capability	·					·				20	62	73	90	315
24mm f/1.7 Nikkor Z DX	£289	4.5★	Compact, lightweight and affordable large-aperture prime for DX-format cameras						·				18	46	70	40	135
50-250mm f/4.5-6.3 VR Nikkor Z DX	£379	4.5★	Entry-level telephoto zoom for DX mirrorless featuring retractable barrel design	·					·				100	62	74	110	405
14-24mm f/2.8 S Nikkor Z	£2499	4.5★	Pro-spec weather-sealed wideangle zoom that can use 112mm filters via the included hood						·			·	28	112	88.5	124.5	650
14-30mm f/4 S Nikkor Z	£1349	4.5★	Remarkably compact ultra-wideangle zoom that accepts 82mm screw-in filters						·			·	28	82	89	85	485
17-28mm f/2.8 Nikkor Z	£1199	4.5★	Smaller and more affordable large-aperture ultra-wide alternative to the 14-24mm f/2.8						·			·	19	67	75	101	450
20mm f/1.8 S Nikkor Z	£1049		Weather-sealed large maximum-aperture prime promises ultra-sharp images						·			·	20	77	84.5	108.5	505
24-50mm f/4-6.3 Nikkor Z	£439		Ultra-compact and lightweight zoom designed to be sold with the entry-level Nikon Z 5						·			·	35	52	73.5	51	195
24-70mm f/2.8 S Nikkor Z	£2199	5★	Superb fast standard zoom includes OLED display and customisable control dial						·			·	38	82	89	126	805
24-70mm f/4 S Nikkor Z	£999		General-purpose standard zoom for Nikon's full-frame mirrorless system						·			·	30	72	77.5	88.5	500
24-120mm f/4 S Nikkor Z	£1099	4.5★	Standard zoom for Z-system cameras with extremely useful focal-length range						·			·	35	77	84	118	630
24-200mm f/4-6.3 VR Nikkor Z	£849	4.5★	Billed as the perfect ultra-compact travel zoom lens, with dust- and drip-resistant construction	·					·			·	70	67	76.5	114	570
24mm f/1.8 S Nikkor Z	£1049	5★	Large-aperture wideangle prime that aims to combine edge-to-edge sharpness with attractive bokeh						·			·	25	72	78	96.5	450
26mm f/2.8 Nikkor Z	£529	3.5★	Ultra-compact 'pancake' lens, designed for full-frame but also a good fit to DX-format cameras						·			·	20	52	70	23.5	125
28mm f/2.8 Nikkor Z	£249		Inexpensive, compact full-frame prime, also available as an SE version in a kit with the Z fc						·			·	19	52	70	43	155
28-75mm f/2.8 Nikkor Z	£949	4★	Large-aperture standard zoom that's much more compact and affordable than its 24-70mm f/2.8 sibling						·			·	19	67	75	120.5	565
28-400mm f/4-8 VR Nikkor Z	£1400	4★	Longest-range superzoom lens for full-frame cameras, includes weather sealing and optical stabilisation	·					·			·	20	77	84.5	141.5	725
NEW 35mm f/1.2 S Nikkor Z	£2899		Pro-spec ultra-large aperture prime with premium optics and weather-sealed construction						·			·	30	82	90	150	1060
35mm f/1.4 Nikkor Z	£649	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras						·			·	27	62	74.5	86.5	415
35mm f/1.8 S Nikkor Z	£849		Fast, moderate-wideangle prime designed for optimum optical performance						·			·	25	62	73	86	370
40mm f/2 Nikkor Z	£249	4.5★	Small, lightweight and affordable standard prime that focuses fast and gives decent image quality						·			·	29	52	70	45.5	170
50mm f/1.2 S Nikkor Z	£2299		Ultra-large aperture weather-sealed standard prime that promises 'elaborate bokeh'						·			·	45	82	89.5	150	1090
50mm f/1.4 Nikkor Z	£499	4★	Relatively affordable and lightweight large-aperture prime lens for full-frame cameras	·					·			·	37	62	74.5	86.5	420
50mm f/1.8 S Nikkor Z	£599		Large-aperture prime that promises exceptional edge-to-edge sharpness						·			·	40	62	76	86.5	415
50mm f/2.8 MC Nikkor Z	£649		Compact, lightweight and relatively affordable macro lens that offers 1:1 magnification						·			·	16	46	74.5	66	260
70-180mm f/2.8 Nikkor Z	£1299	4.5★	Relatively small and lightweight alternative to the Z 70-200mm f/2.8 that's also much more affordable						·			·	27	67	83.5	151	795
70-200mm f/2.8 VR S Nikkor Z	£2399	5★	Pro-spec large-aperture telezoom with optical image stabilisation and built-in OLED display	·					·			·	100	77	89	220	1360
85mm f/1.8 S Nikkor Z	£799	4.5★	Portrait prime for Nikon's full-frame mirrorless system that promises beautiful bokeh						·			·	80	67	75	99	470
85mm f/1.2 S Nikkor Z	£2999	5★	Pro-spec ultra-large-aperture short telephoto prime designed for portrait photography						·			·	85	82	102.5	141.5	1160
100-400mm f/4.5-5.6 VR S Nikkor Z	£2699	5★	Optically-stabilised pro-level telephoto zoom includes top-plate status panel and weather-sealed build	·					·			·	75	77	98	222	1355
105mm f/2.8 VR S MC Nikkor Z	£999	5★	Professional-spec macro lens that boasts optical stabilisation and offers life-size magnification	·					·			·	29	62	85	140	630
135mm f/1.8 S Plena Nikkor Z	£2699	5★	Superb portrait lens that gives pin-sharp images with gorgeous bokeh, but is large and heavy in return						·			·	82	82	98	139.5	995
180-600mm f/5.6-6.3 VR Nikkor Z	£1799		Reasonably compact and affordable super-telephoto zoom, compatible with 1.4x and 2.0x teleconverters	·					·			·	130	95	110	315.5	1955

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Mirrorless Lenses

NISI MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT								MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
					CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME			DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
9mm f/2.8 ASPH	£398		Weather-sealed ultra-wide manual-focus prime for APS-C and Micro Four Thirds mirrorless cameras			·		·	·	·			20	67	74	78	364
15mm f/4 ASPH	£429		Ultra-wide manual focus prime for full-frame mirrorless promises minimal distortion and 10-ray sunstars			·		·	·	·		·	13	72	75.6	80.5	470

OLYMPUS / OM SYSTEM MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT								MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
					CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME			DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof				·						20	n/a	78.9	105.8	534
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof				·						12	n/a	62	80	315
8-25mm f/4 ED Pro	£899	5★	Weather-sealed wideangle zoom with premium optics and extended tele range that accepts 72mm filters				·						23	72	77	88.5	411
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				·						20	n/a	56	12.8	30
9-18mm f/4-5.6 ED II	£600		Updated ultra-wideangle zoom gains water-repellant fluorine coating and OM System branding				·						25	52	56.2	49.3	154
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				·						20	46	56	43	130
12-40mm f/2.8 ED Pro II	£899		Gains uprated IP53 weather-resistance, improved optical coatings, and the 'OM System' badge				·						20	62	69.9	84	382
12-45mm f/4 Pro	£599	5★	Excellent compact, lightweight weather-sealed zoom that offers 0.5x magnification at all focal lengths				·						23	58	63.4	70	254
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	·			·						15	72	77.5	116.5	561
12-200mm f/3.5-6.3 ED	£800	4★	24-400mm equivalent superzoom includes weather-sealed construction and decent optics				·						22	72	77.5	99.7	455
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens				·						25	37	56.5	50	112
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control				·						20	37	60.6	22.5	93
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance				·						50	58	63.5	83	285
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weather-sealed prime designed for documentary or landscape work				·						20	62	68.2	87	390
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				·						25	46	57	35	120
NEW 17mm f/1.8 II	£479		Updated version of this classic small prime lens, now with weather-sealed construction				·						25	46	57.6	37.6	112
20mm f/1.4 ED Pro	£649	4.5★	Compact, large-aperture standard prime that's the first lens to wear the 'OM System' label				·						25	58	63.4	61.7	247
25mm f/1.2 ED Pro	£1099	5★	Large maximum-aperture prime combines impressive sharpness with lovely bokeh and fast, reliable AF				·						30	62	70	87	410
25mm f/1.8	£370		Compact prime lens with bright f/1.8 aperture				·						25	46	57.8	42	137
NEW 25mm f/1.8 II	£399		Updated bright-aperture ultra-compact prime gains weather-resistant construction				·						25	46	59.4	42	156
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g				·						9.5	46	57	60	128
40-150mm f/2.8 ED Pro	£1299	4★	This high-quality 80-300mm equivalent lens offers amazing portability for this pro class				·						70	72	79.4	160	760
40-150mm f/4 ED Pro	£799	4.5★	Remarkably compact telephoto zoom provides high-quality optics and weather-sealed construction				·						70	62	68.9	99.4	382
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length				·						90	58	63.5	83	190
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics				·						50	62	70	84.9	410
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing				·						50	37	56	46	116
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof				·						19	46	56	82	185
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting				·						90	58	69	117	423
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots				·						84	58	64	69	305
90mm f/3.5 Macro ED IS Pro	£1299	5★	Pro-spec macro lens with twice life-size magnification, weather-sealing, and optical stabilisation	·			·						22	62	69.8	136	453
100-400mm f/5-6.3 ED IS	£1100	4★	Large, weather-sealed optically stabilised ultra-telephoto zoom, compatible with teleconverters	·			·						130	72	86.4	205.7	1120
NEW 100-400mm f/5-6.3 ED IS II	£1299		Updated ultra-telephoto zoom, now with more easily-removable tripod mount ring and full Sync IS support	·			·						130	72	86.4	205.6	1125
150-600mm f/5-6.3 ED IS	£2499		Optically stabilised ultra-telephoto zoom that offers a massive 300-1200mm equivalent range	·			·						280	95	109.4	264.4	2065
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	·			·						140	77	92.5	227	1270

PANASONIC MIRRORLESS

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT								MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS		
					CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME			DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive				·						25	n/a	70	83.1	300
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera				·						10	22	60.7	51.7	165
DG 8-18mm f/2.8-4 Leica ASPH	£1049		Splashproof, dustproof and freeze-proof ultra-wideangle zoom with premium optics				·						23	67	73.4	88	315
DG 9mm f/1.7 Leica Summilux ASPH	£449	4.5★	Compact large-aperture wideangle prime with an 18mm equivalent angle of view				·						9.5	55	60.8	52	130
DG 10-25mm f/1.7 Leica ASPH	£1800		The world's fastest standard zoom lens, with an unusual 20-50mm equivalent range				·						28	77	87.6	128	690
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring				·						20	62	70	70	335
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	·			·						20	37	55.5	24	70
DG 12-35mm f/2.8 ASPH OIS Leica	£880		Fast standard zoom with reduced focus breathing and smooth aperture operation for video	·			·						15	58	67.6	73.8	306
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	·			·						20	58	66	71	210
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	·			·						20	62	68	86	320
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers				·						18	46	55.5	20.5	55
G X 14-42mm f/3.45-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	·			·						20	37	61	26.8	95
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	·			·						30	52	60	60	195
G 14-140mm f/3.5-5.6 ASPH POWER OIS II	£619		Weather-resistant update to Panasonic's optically stabilised superzoom lens	·			·						30	58	67	75	265
DG 15mm f/1.7 Leica Summilux	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion				·						20	46	57.5	36	115
G 20mm f/1.7 ASPH II	£249	4.5★	Ultra-compact fast prime with excellent optics but slower autofocus than more modern options				·						20	46	25.5	63	87
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds that offers very respectable optical quality				·						25	46	60.8	52	125
DG 25mm f/1.4 Leica Summilux II Asph	£580	5★	Lovely fast standard prime with dust- and splash-resistant construction				·						30	46	63	54.5	205
DG 25-50mm f/1.7 Leica ASPH	£1800		High-end ultra-large-aperture short telephoto zoom that's designed to complement the 10-25mm f/1.7				·						28	77	87.6	127.6	654
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	·			·						10	46	58.8	63.5	180
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	·			·						90	46	55.5	50	135
DG 35-100mm f/2.8 Power OIS Leica Vario-Elmarit	£1099		Updated fast telephoto zoom promises improved flare resistance thanks to Nano Surface Coatings	·			·						85	58	67.4	99.9	360
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	·			·						50	67	74	76.8	425
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	·			·						37	31	55	50	130
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	·			·						15	46	63	62.5	225
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	·			·						90	52	62	73	200
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	·			·						90	46	61.6	90	210
G 45-200mm f/4-5.6 MEGA OIS II	£380		Telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	·			·						100	52	70	100	380
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	·			·						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Long zoom lens with dustproof and splashproof construction, supports Panasonic's Dual IS	·			·						150	67	73.6	126	520
DG 100-400mm f/4-6.3 OIS II Leica	£1499		Updated super-telephoto zoom promises improved zoom mechanism and adds teleconverter compatibility	·			·						130	72	83	171.5	985
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	·			·						115	77	87.5	174	1245

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

Mirrorless Lenses

				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
S 14-28mm f/4-5.6 Macro	£880	4.5★	Lightweight and affordable ultra-wideangle zoom that offers unusually close focusing								·	·	15	77	84	89.8	345
S Pro 16-35mm f/4	£1499		Relatively compact and lightweight premium wideangle zoom with weather-sealed construction								·	·	25	77	85	99.6	500
S 18mm f/1.8	£800	4.5★	Large-aperture ultra-wideangle prime that's relatively compact, lightweight and affordable								·	·	18	67	73.6	82	340
S 18-40mm f/4.5-6.3	£519		World's smallest and lightest full-frame zoom lens, designed to match the Lumix S9 camera								·	·	15	62	67.9	40.9	155
S 20-60mm f/3.5-5.6	£619		Compact, lightweight and relatively inexpensive standard zoom with a wider than usual view								·	·	15	67	77.4	87.2	350
S 24mm f/1.8	£799	4.5★	Wideangle prime that's relatively lightweight and compact								·	·	24	67	73.6	82	310
S 26mm f/8	£219		Slim and ultra-lightweight 'pancake' prime, but manual-focus only and with a fixed f/8 aperture								·	·	25	n/a	67.1	18.1	58
S Pro 24-70mm f/2.8	£2250		Pro-range fast standard zoom includes dust- and splash-resistance, along with a focus-clutch mechanism								·	·	37	82	90.9	140	935
S 24-105mm f/4 Macro OIS	£1750		L-mount full-frame standard zoom which offers half-life-size magnification	·							·	·	30	77	84	118	680
S 28-200mm f/4-7.1 Macro OIS	£899	4.5★	Unusually small and lightweight full-frame superzoom lens, but with slow maximum aperture in return	·							·	·	14	67	77.3	93.4	413
S 35mm f/1.8	£580	4.5★	Relatively compact and lightweight full-frame prime designed for both stills and video shooting								·	·	24	67	73.6	82	295
S Pro 50mm f/1.4	£2300		Premium, fast standard prime for full-frame mirrorless with built-in aperture ring								·	·	44	77	90	130	955
S 50mm f/1.8	£429	4★	Relatively lightweight and affordable standard prime that gives fine mages but can struggle with close focus								·	·	45	67	73.6	82	300
S 85mm f/1.8	£600		This short telephoto portrait lens is the first in a new line of practical, affordable f/1.8 primes								·	·	80	67	73.6	82	355
S Pro 70-200mm f/2.8 OIS	£2599		Pro-spec fast telephoto zoom incorporating optical image stabilisation and weather-sealing	·							·	·	95	82	94.4	208.6	1570
S Pro 70-200mm f/4 OIS	£1300		Image-stabilised, weather-sealed telephoto zoom for L-mount full-frame mirrorless	·							·	·	92	77	84.4	179	985
S 70-300mm f/4.5-5.6 Macro OIS	£1260		Relatively lightweight optically-stabilised telephoto zoom featuring dust- and splash-proof construction	·							·	·	54	77	84	148	790
S 100mm f/2.8 Macro	£999	5★	Unusually small and lightweight short-telephoto macro that offers life-size magnification								·	·	20	67	73.6	82	298
SAMYANG MIRRORLESS																	
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting				·						9	n/a	48.3	60	197
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		·			·		·			30	n/a	60	64.4	290
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		·		·	·		·			20	67	72.5	59	245
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		·		·	·		·			38	62	67.5	74.2	420
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		·		·	·		·			50	62	67.5	74.5	380
85mm f/1.8 ED UMC CS	£319		Manual-focus medium-telephoto portrait prime for APS-C mirrorless cameras		·		·	·		·			65	62	67.5	81	423
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		·		·	·		·			90	58	73.7	64.5	320
12mm f/2 AF	£402	4★	Affordable large-aperture ultra-wide prime for APS-C cameras, available in E, X, and Canon RF mounts			·		·		·			19	62	70	59.2	213
14mm f/2.8 AF	£629		Autofocus wideangle prime for Sony full-frame mirrorless FE mount cameras					·				·	20	n/a	85.5	97.5	505
18mm f/2.8 FE AF	£350		Compact, lightweight autofocus wideangle prime for Sony full-frame mirrorless cameras					·				·	25	58	63.5	60.5	145
24mm f/1.8 FE AF	£460		Boasts Custom Mode function that sets the lens to infinity focus for astrophotography					·				·	19	58	65	71.5	230
24mm f/2.8 FE AF	£280	4.5★	Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras					·				·	24	49	61.8	37	93
24-70mm f/2.8 FE AF	£828		Samyang's first-ever zoom lens includes a manual focus ring that can be switched to controlling aperture					·				·	35	82	88	128.5	1027
35-150mm f/2-2.8 FE AF	£1319		Ultra-large-aperture zoom with weather-sealed construction and video-friendly features					·				·	33	82	92.8	157.4	1231
35mm f/1.4 FE AF II	£635	4.5★	Large-aperture prime with AF-stop button and custom mode switch for manual focus ring					·				·	29	67	75	115	659
NEW 35mm f/1.4 P FE AF	£528		Third-generation 'Prima' lens includes weathersealing and a USB-C port for firmware updates					·				·	30	67	75	99.2	470
35mm f/1.8 FE AF	£360		Smaller, lighter and more affordable than its Sony equivalent, with a dual-mode manual focus / control ring					·				·	29	58	65	63.5	210
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame mirrorless cameras					·				·	35	49	61.8	33	86
45mm f/1.8 FE AF	£350	4.5★	Small standard prime for Sony full-frame mirrorless					·				·	45	49	61.8	56.1	162
50mm f/1.4 FE AF II	£599	4.5★	Billed as the smallest and lightest large-aperture 50mm prime for Sony FE, with completely new optical design					·				·	40	72	80.1	88.9	420
75mm f/1.8 AF	£380	4.5★	Small, lightweight short telephoto for full-frame Sony, also available in Fujifilm X mount					·		·		·	69	58	65	69	230
85mm f/1.4 FE AF II	£639		Relatively lightweight portrait prime with a focus hold button and custom mode switch					·				·	85	72	83.4	99.5	507
135mm f/1.8 FE AF	£799		Fast-aperture mid-telephoto lens designed for subjects such as portraiture and astrophotography					·				·	69	82	93.4	129.6	772
SIGMA MIRRORLESS																	
10-18mm f/2.8 DC DN | C	£600	4.5★	Strikingly compact and lightweight large-aperture ultra-wideangle zoom for APS-C cameras					·		·	·		11.6	67	72.2	64	255
16mm f/1.4 DC DN | C	£450	4.5★	Large-aperture wideangle lens with dustproof and splashproof design		·		·	·		·	·		25	67	72.2	92.3	405
18-50mm f/2.8 DC DN | C	£430	4.5★	Fast standard zoom for APS-C mirrorless, that's relatively inexpensive but lacks optical stabilisation			·		·		·	·		12.1	55	61.6	76.5	290
23mm f/1.4 DC DN | C	£450		Large-aperture prime for APS-C cameras with 35mm equivalent angle of view					·		·	·		25	52	65.8	76.9	340
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4		·		·	·		·	·		30	52	64.8	73	140
56mm f/1.4 DC DN | C	£400	4.5★	Small, lightweight large-aperture portrait prime for APS-C Sony and Micro Four Thirds		·		·	·		·	·		50	55	66.5	59.5	280
14mm f/1.4 DG DN | A	£1399	5★	World's first 14mm lens with a bright f/1.4 aperture, designed with astrophotography in mind					·			·	·	30	n/a	101.4	149.9	1170
15mm f/1.4 DG DN Fisheye | A	£1859		Full-frame f/1.4 fisheye lens, which covers the entirety of full-frame and provides a 180° angle of view					·			·	·	38.5	n/a	104	157.9	1360
14-24mm f/2.8 DG DN | A	£1459	5★	Superb ultra-wide zoom for full-frame mirrorless that's two-thirds of the weight of its DSLR equivalent					·			·	·	28	n/a	85	131	795
16-28mm f/2.8 DG DN | C	£750	4.5★	Relatively compact and affordable ultra-wideangle zoom designed to complement the 28-70mm f/2.8					·			·	·	25	72	77.2	100.6	450
17mm f/4 DG DN | C I-series	£550	4★	Small and lightweight ultra-wideangle prime that boasts all-metal barrel construction					·			·	·	12	55	64	48.8	225
20mm f/1.4 DG DN | A	£859		Bright wideangle prime that includes an array of features designed for astrophotography					·			·	·	23	82	87.8	111.2	635
20mm f/2 DG DN | C I-series	£650	5★	Small wideangle autofocus prime with a large maximum aperture and premium metal construction					·			·	·	22	62	70	74.4	370
24mm f/1.4 DG DN | A	£779		Large-aperture wideangle prime boasts aperture ring, focus lock switch, and rear filter holder					·			·	·	25	72	75.7	95.5	520
24mm f/2 DG DN | C I-series	£550	5★	Moderately fast premium wideangle prime with metal construction, aperture ring, and great optics					·			·	·	24.5	62	70	74	360
24mm f/3.5 DG DN | C I-series	£480		Compact metal-barrelled wideangle prime that offers half life-size magnification					·			·	·	10.8	55	64	48.8	225
24-70mm f/2.8 DG DN | A	£1050		Large-aperture standard zoom for full-frame mirrorless that promises 'best in class' image quality					·			·	·	38	82	87.8	122.9	835
24-70mm f/2.8 DG DN II | A	£1179	5★	Second-generation standard zoom gains updated optics, faster autofocus, and aperture ring					·			·	·	17	82	87.8	120.2	745
28-45mm f/1.8 DG DN | A	£1299	4★	World's largest-aperture full-frame zoom, but at the expense of bulk and limited focal-length range					·			·	·	30	82	87.8	151.4	960
28-70mm f/2.8 DG DN | C	£760	4.5★	Small, lightweight and relatively affordable large-aperture full-frame standard zoom					·			·	·	19	67	72.2	101.5	470
28-105mm f/2.8 DG DN | A	£1399	4.5★	Versatile large-aperture standard zoom, with fine optics and longer than usual telephoto end					·			·	·	40	82	87.8	157.9	995
35mm f/1.2 DG DN | A	£1459		World's largest-aperture autofocus lens for either Sony E or Leica L mount promises top-notch optics					·			·	·	30	82	87.8	136.2	1090
35mm f/1.4 DG DN | A	£750	5★	General-purpose fast prime promises top-notch optics, fast quiet AF, and a comprehensive set of controls					·			·	·	30	67	75.7	109.5	645
35mm f/2 DG DN | C I-series	£550		Everyday walkaround prime that promises premium optical performance					·			·	·	27	58	70	65	325
45mm f/2.8 DG DN | C	£549		Ultra-compact full-frame standard prime for everyday shooting, with all-metal barrel construction					·			·	·	24	55	64	46.2	215
50mm f/1.2 DG DN | A	£1399	5★	Fully featured ultra large-aperture standard prime that's surprisingly compact and affordable					·			·	·	40	72	81	108.8	745
50mm f/1.4 DG DN | A	£849	5★	All-new, designed for mirrorless version of Sigma's legendary 50mm f/1.4 'Art' lens					·			·	·	45	72	78.2	109.5	670
50mm f/2 DG DN | C I-series	£620	4.5★	Relatively compact everyday standard prime, with metal barrel construction and aperture ring					·			·	·	45	58	70	68	350
65mm f/2 DG DN | C I-series	£650		Compact short-telephoto portrait prime designed to deliver sharp images with attractive background blur					·			·	·	55	62	72	74.7	405
70-200mm f/2.8 DG DN OS | S	£1499	5★	Designed-for-mirrorless fast telezoom includes weather-sealed construction and declickable aperture ring	·				·			·	·	65	77	90.6	205	1345
85mm f/1.4 DG DN | A	£999	5★	Superb large-aperture portrait prime for full-frame cameras that's a fraction of the size of its SLR equivalent					·			·	·	85	77	82.4	94.1	630
90mm f/2.8 DG DN | C I-series	£550	4.5★	Small short-telephoto prime with all-metal construction and aperture ring that's ideal for portraits					·			·	·	50	55	64	61.7	295
100-400mm f/5-6.3 DG DN OS | C	£899	5★	Relatively compact, lightweight and affordable long telephoto zoom with optical stabilisation	·				·		·	·	·	112	67	86	199.2	1140
105mm f/2.8 DG DN Macro | A	£700	5★	Weather-sealed 1:1 macro lens that delivers superlative image quality					·			·	·	29.5	62	74	133.6	715
60-600mm f/4.5-6.3 DG DN OS | S	£2000		Unique 10x ultra-telephoto zoom for E and L mounts with a shortest focal length of 60mm	·				·			·	·	45	105	119.4	281.2	2485
150-600mm f/5-6.3 DG DN OS | S	£1200		Ultra-telephoto zoom that aims to provide pro-spec optics and build quality in a relatively light package	·				·			·	·	58	95	109.4	263.6	2100
500mm f/5.6 DG DN OS | S	£2779		Impressively portable long telephoto prime, with optical stabilisation plus dust- and splashproof build	·				·			·	·	320	95	107.6	234.7	1370

Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT										DIMENSIONS		
				IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
SONY MIRRORLESS																	
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	·				·					25	62	70	63.5	225
E 10-20mm f/4 G PZ	£750	4.5★	Ultra-wideangle powerzoom lens for APS-C mirrorless with dust- and moisture-resistant construction					·					13	62	69.8	55	178
E 11mm f/1.8	£500	4.5★	Lightweight large-aperture ultra-wideangle prime for APS-C cameras, aimed primarily at vloggers					·					15	55	66	57.5	181
E 15mm f/1.4 G	£750		Large-aperture APS-C wideangle prime with premium optics, weather-sealing and an aperture ring					·					17	55	66.6	69.5	219
E 16mm f/2.8	£220	4★	Pancake lens for APS-C mirrorless, with a circular aperture and Direct Manual Focus					·					24	49	62	22.5	67
E 16-50mm f/3.5-5.6 PZ OSS II	£289		Updated compact powerzoom kit lens gains support for video and stills shooting at 120 frames per second	·				·					25	40.5	66	31.2	107
E 16-55mm f/2.8 G	£1200		Premium, high-resolution, weather-resistant standard zoom for APS-C mirrorless cameras					·					33	67	73	100	494
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	·				·					35	55	66.6	75	308
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	·				·					25	49	62	60	194
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	·				·					45	72	78	110	427
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	·				·					40	95	110	167.5	1105
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	·				·					45	55	67.2	88	325
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	·				·					50	62	68	98	460
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	·				·					30	67	93.2	99	649
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					·					20	49	62.6	20.4	69
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies					·					16	49	63	65.6	225
E 30mm f/3.5 Macro	£219		A macro lens for Sony's APS-C compact system cameras					·					9	49	62	55.5	138
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	·				·					30	49	62.2	45	155
E 50mm f/1.8 OSS	£219		A handy, low-price image-stabilised portrait lens for the APS-C Alpha mirrorless range	·				·					39	49	62	62	202
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight optically stabilised telephoto zoom lens for APS-C mirrorless	·				·					100	49	63.8	108	345
E 70-350mm f/4.5-6.3 G OSS	£830		High-end long telephoto zoom for APS-C E-mount cameras includes optical stabilisation	·				·					110	67	77	142	625
FE 12-24mm f/2.8 GM	£2900		The world's widest-angle zoom with a constant f/2.8 maximum aperture promises pro-level quality					·				·	28	n/a	97.6	137	847
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics					·				·	28	n/a	87	117.4	565
FE 14mm f/1.4 GM	£1400		Remarkably small and lightweight large-aperture ultra-wideangle prime that accepts rear gel filters					·				·	25	n/a	83	99.8	460
FE 16-25mm F2.8 G	£1249	4.5★	Compact, affordable and well-featured f/2.8 wideangle zoom, but with somewhat restrictive range					·				·	18	67	78.4	91.4	409
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction					·				·	28	82	88.5	121.6	680
FE 16-35mm f/2.8 GM II	£2400	5★	All-new wideangle zoom that combines premium optics, relatively compact size, and weather-sealing					·				·	22	82	87.8	111.5	547
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens that provides consistently good image quality	·				·				·	28	72	78	98.5	518
FE 16-35mm f/4 G PZ	£1300	4.5★	Small and lightweight ultra-wideangle zoom with superbly implemented power zoom operation					·				·	23	72	80.5	88.1	353
FE 20mm f/1.8 G	£949	5★	Compact, super-sharp wideangle prime featuring aperture ring and weather-resistant construction					·				·	18	67	84.7	73.5	373
FE 20-70mm f/4 G	£1400	4.5★	Lightweight standard zoom with excellent optics and an unusually wide view, but a painful price					·				·	30	72	78.7	99	488
FE 24mm f/1.4 GM	£1450	5★	Compact, large-aperture wideangle prime includes aperture ring and weather-resistant construction					·				·	24	67	75.4	92.4	445
FE 24mm f/2.8 G	£630		Small, lightweight wideangle prime with premium aluminium construction					·				·	24	49	68	45	162
FE 24-50mm f/2.8 G	£1149	4★	Large-aperture standard zoom with relatively compact size but limited focal-length range					·				·	33	67	74.8	92.3	440
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results					·				·	38	82	87.6	136	886
FE 24-70mm f/2.8 GM II	£2100	5★	Superb second-generation pro standard zoom is smaller, lighter, sharper and more video-friendly					·				·	30	82	87.8	119.9	695
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	·				·				·	40	67	73	94.5	426
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	·				·				·	38	77	83.4	113.3	663
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust- and moisture-resistant	·				·				·	50	72	80.5	118.5	780
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					·				·	29	49	64	60	200
FE 28-60mm f/4-5.6	£450		Ultra-compact, retractable kit zoom designed for the rangefinder-style Alpha 7C					·				·	30	40.5	67	45	167
NEW FE 28-70mm f/2 GM	£3049	5★	Remarkable ultra-large aperture standard zoom that boasts superb optics in a reasonable size					·				·	38	86	92.9	139.8	918
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	·				·				·	30	55	72.5	83	295
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	·				·				·	95	95	162.5	105	1215
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture					·				·	30	72	78.5	112	630
FE 35mm f/1.4 GM	£1499	5★	Stunning large-aperture prime that's smaller, lighter and focuses closer than its ZA predecessor					·				·	27	67	76	96	524
FE 35mm f/1.8	£630	4.5★	Lightweight fast prime with fine optics and quick autofocus that's well-matched to Alpha 7 series bodies					·				·	22	55	65.6	73	280
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver					·				·	35	49	61.5	36.5	120
FE 40mm f/2.5 G	£630	5★	Sony's first 40mm prime is a compact, lightweight design with weather-sealed metal build					·				·	28	49	68	45	173
FE 50mm f/1.2 GM	£2100	5★	Remarkable ultra-fast prime offers stunning quality for the same size and weight as its f/1.4 ZA sibling					·				·	40	72	87	108	778
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically excellent premium fast prime, but large and heavy for its class					·				·	45	72	83.5	108	778
FE 50mm f/1.4 GM	£1500	5★	Superb large-aperture standard prime with excellent optics and a pro-spec control setup					·				·	38	67	80.6	96	516
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element, but slow autofocus					·				·	45	49	68.6	59.5	186
FE 50mm f/2.5 G	£630		Small prime boasts an aperture ring that can be switched between clicked and clickless operation					·				·	35	49	68	45	174
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing					·				·	16	55	70.8	71	236
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light					·				·	50	49	64.4	70.5	281
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	·				·				·	96	77	88	200	1480
FE 70-200mm f/2.8 GM OSS II	£2600	5★	The world's lightest 70-200mm f/2.8 provides superb optical quality and extensive controls	·				·				·	40	77	88	200	1045
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust- and water-resistant, with built-in image stabilisation	·				·				·	100	72	80	175	840
FE 70-200mm f/4 Macro G OSS II	£1749	5★	Updated telezoom boasts excellent optics and useful half life-size macro feature	·				·				·	26	72	82.2	149	794
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony's most compact image-stabilised telephoto zoom	·				·				·	90	72	84	143.5	854
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction					·				·	80	67	78	82	371
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					·				·	80	77	89.5	107.5	820
FE 85mm f/1.4 GM II	£1849	5★	Updated short-telephoto portrait lens provides even better image quality in a lighter design					·				·	85	77	84.7	107.3	642
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	·				·				·	28	62	79	130.5	602
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	·				·				·	57	72	85.2	118.1	700
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weather-sealed telezoom designed to match the Alpha 9	·				·				·	98	77	93.9	205	1395
FE 135mm f/1.8 GM	£1750	5★	Large-aperture portrait prime for full-frame combines exceptional sharpness and attractive bokeh					·				·	70	82	89.5	127	950
FE 200-600mm f/5.6-6.3 G OSS	£1799		Weather-resistant super-telephoto, with easy-to-use internal zoom design	·				·				·	240	95	111.5	318	2115

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Mirrorless Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	CANON RF	MICRO 4 THIRDS	SONY E	NIKON Z	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
					MOUNT										DIMENSIONS		
TAMRON MIRRORLESS																	
11-20mm F/2.8 Di III-A RXD	£819		Large-aperture wideangle zoom for Sony APS-C mirrorless cameras with moisture-resistant construction			·		·					15	67	73	86.2	335
17-70mm F/2.8 Di III-A VC RXD	£780	4.5★	Provides a uniquely useful combination of 4.1x zoom range, f/2.8 maximum aperture and optical stabilisation	·				·		·			19	67	74.6	119.3	525
18-200mm F/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	·	·			·					50	62	68	96.7	460
18-300mm F/3.5-6.3 Di III-A VC VXD	£679	3★	Superzoom lens for APS-C mirrorless cameras, available in both Fujifilm X and Sony E mounts	·				·		·			15	67	75.5	125.6	620
17-28mm F/2.8 Di III RXD	£899	5★	Small and lightweight fast wideangle zoom boasts excellent optics and fast autofocus					·				·	19	67	73	99	420
17-50mm F/4 Di III VXD	£749		Unique zoom for full-frame cameras that extends from the wideangle into the 'standard' range					·				·	30	67	74.8	114.4	460
20mm F/2.8 Di III OSD M1:2	£399		Widest of a trio of lightweight primes offering half life-size magnification and splash-proof build					·				·	11	67	73	64	220
20-40mm F/2.8 Di III VXD	£879	4.5★	Billed as the smallest and lightest ultra-wideangle f/2.8 zoom for full-frame E-mount cameras					·				·	17	67	74.4	86.5	365
24mm F/2.8 Di III OSD M1:2	£399		Compact wideangle prime designed for high-resolution full-frame mirrorless cameras					·				·	12	67	73	64	215
28-75mm F/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics					·				·	19	67	73	117.8	550
28-75mm F/2.8 Di III VXD G2	£849	4.5★	Second-generation fast standard zoom boasts new, faster AF motor and completely redesigned optics					·				·	18	67	76	118	540
28-200mm F/2.8-5.6 Di III RXD	£800	4★	All-in-one superzoom with impressive maximum aperture but limited wideangle and no stabilisation					·				·	19	67	74	117	575
28-300mm F/4-7.1 Di III VC VXD	£879		Full-frame superzoom with built-in optical stabilisation, but restricted wideangle and maximum aperture	·				·				·	19	67	77	126	610
35mm F/2.8 Di III OSD M1:2	£399		Optimized Silent Drive (OSD) motor promises full compatibility with advanced autofocus modes					·				·	15	67	73	64	210
35-150mm F/2.0-2.8 Di III VXD	£1599	4★	Super-fast standard zoom for Sony full-frame mirrorless with useful close-focus distance					·				·	33	82	89	158	1165
50-300mm F/4.5-6.3 Di III VC VXD	£819	5★	Impressively sharp yet compact telephoto zoom, with useful focal-length range and close-up capability	·				·				·	22	67	75	150	665
50-400mm F/4.5-6.3 Di III VC VXD	£1250	4.5★	Telephoto zoom that's similar in size to conventional 100-400mm designs, but starts at 50mm	·				·	·			·	25	67	88.5	183.4	1155
70-180mm F/2.8 Di III VXD	£1350	4.5★	Remarkably compact large-aperture telephoto prime includes newly-developed VXD autofocus drive					·				·	85	67	81	149	810
70-180mm F/2.8 Di III VC VXD G2	£1330	4.5★	Updated large-aperture telephoto zoom gains optical stabilisation while staying compact	·				·				·	85	67	83	156.5	855
70-300mm F/4.5-6.3 Di III RXD	£650	4★	Lightweight, affordable, weather-sealed telephoto zoom, available in Nikon Z and Sony E mounts					·	·			·	80	67	77	148	545
90mm F/2.8 Di III Macro VXD	£600		Attractively priced macro lens that gives life-size magnification and includes moisture-resistant construction					·	·			·	23	67	79.2	126.5	640
150-500mm F/5-6.7 Di III VC VXD	£1379		Long-range telephoto zoom that's similar in packed length to 100-400mm optics, comes in E and X mounts	·				·		·		·	60	82	93	209.6	1725
VOIGTLANDER MIRRORLESS																	
10.5mm f/0.95 Nokton	£999		Ultra-large aperture super-wide prime for Micro Four Thirds with manual focus and aperture setting				·						17	72	77	82.4	585
17.5mm f/0.95 Nokton	£799		35mm equivalent wideangle manual-focus prime with exceptionally large aperture				·						15	58	63.4	80	540
25mm f/0.95 Nokton II	£719		All-metal construction with traditional manual focus and aperture rings				·						17	52	60.6	70	435
29mm f/0.8 Super Nokton	£1599		Currently the world's fastest photographic lens in production				·						37	62	72.3	88.9	703
42.5mm f/0.95 Nokton	£749		Large aperture short-telephoto portrait lens for Micro Four Thirds cameras				·						23	58	64.3	74.6	571
60mm f/0.95 Nokton	£1049		Unique super-fast manual-focus medium telephoto for MFT offers a 120mm equivalent view				·						34	77	82.5	87.7	860
18mm f/2.8 Color-Skopar	£469		Slimline, moderately wideangle manual-focus lens for APS-C mirrorless cameras, available in silver or black							·			17	43	59.3	23.5	115
23mm f/1.2 Nokton Aspherical	£629		Lightweight manual-focus lens for APS-C cameras that's available in both Fujifilm X and Nikon Z mounts						·	·			18	46	59.3	43.8	214
27mm f/2 Ultron	£449		Small, lightweight prime lens for Fujifilm cameras with a 41mm equivalent angle of view							·			25	43	59.3	23.5	120
35mm f/0.9 Nokton Aspherical	£1200		Ultra-fast manual-focus standard prime for Fujifilm APS-C cameras							·			35	62	72.7	64.9	492
35mm f/1.2 Nokton	£599		Fast standard prime for Fujifilm X and Nikon Z mounts is specifically designed for the smaller APS-C sensor						·	·			30	46	59.6	39.8	195
35mm f/2 Macro Apo-Ultron	£649		Manual focus macro lens for APS-C mirrorless offering half life-size magnification						·	·			16	49	60.7	58.4	265
50mm f/1.2 Nokton	£599		Large-aperture short-telephoto prime for APS-C mirrorless cameras with manual focus and aperture ring							·			39	58	63.9	49	290
10mm f/5.6 Hyper Wide Heliar	£749		Covers a phenomenal 130° angle of view, with optics designed to minimise distortion					·				·	50	n/a	67.8	58.7	312
15mm f/4.5 Super Wide Heliar III	£649		Compact, lightweight ultra-wideangle manual-focus prime that still accepts 58mm filters					·	·			·	30	58	66.4	62.3	294
21mm f/1.4 Nokton	£1149		Large-aperture wideangle prime specifically designed for Sony full-frame mirrorless cameras					·				·	25	62	70.5	79.5	560
21mm f/3.5 Color-Skopar Asph	£549		Compact wideangle prime with manual focus and aperture operation					·				·	20	52	62.8	39.9	230
NEW 28mm f/1.5 Nokton Aspherical	£799		Relatively small large-aperture wideangle prime, with manual focus and aperture control					·	·			·	28	49	62.6	55	320
35mm f/1.2 Nokton SE	£849		Super-fast yet relatively compact prime, with 'Still Edition' design optimised for photography not video					·				·	30	58	66.5	59.9	387
35mm f/1.4 Nokton Asph	£639		'Classic' lens based on symmetrical optical design that only uses spherical lens elements					·				·	30	58	67	39.6	262
35mm f/2 Apo-Lanthar	£899		Promises the highest resolution and colour correction of all of Voigtlander's E-mount lenses					·	·			·	35	49	62.5	67.3	352
40mm f/1.2 Nokton	£810		World's first full-frame lens with a super-fast f/1.2 aperture, promising pleasing bokeh			·		·	·			·	35	58	70.1	59.3	420
40mm f/1.2 Nokton SE	£749		'Stills Edition' version of this fast prime is smaller, lighter and more affordable					·				·	35	58	66.5	51.9	340
50mm f/1.0 Nokton Asph	£1699		Impressively compact ultra-large-aperture manual focus lens for Canon RF, Nikon Z, and Sony E mount			·		·	·			·	45	62	67.6	66.6	598
50mm f/1.2 Nokton	£899		Super-fast manual-focus prime boasts 12 aperture blades for attractive background blur					·				·	45	58	70.1	58.8	434
50mm f/1.2 Nokton SE	£849		SE version does without switchable clicked/clickless aperture mechanism					·				·	45	58	66.5	58.5	383
50mm f/2 Apo-Lanthar	£869		Fully manual lens with apochromatic optics designed to completely eliminate colour fringing					·	·			·	45	49	62.6	61.3	354
65mm f/2 Macro Apo-Lanthar	£749		High-quality apochromatic macro lens designed for Sony mirrorless offers half life-size reproduction					·	·			·	31	67	78	91.3	625
75mm f/1.5 Nokton Aspherical	£849		Short telephoto, manual-focus portrait lens for Canon RF-mount mirrorless cameras			·						·	50	62	71.9	74	525
110mm f/2.5 Macro Apo-Lanthar	£899		Manual-focus macro lens with 1:1 magnification and premium apochromatic optics					·				·	35	58	78.4	99.7	771
ZEISS MIRRORLESS																	
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance					·		·			18	67	82	68	270
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras					·		·			23	52	72	76	200
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens					·		·			15	52	75	91	290
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony					·				·	25	77	78	95	330
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras					·				·	25	52	62	72	394
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality					·				·	20	67	81	92	355
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics					·				·	25	52	62	69.5	375
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users					·				·	30	52	62	59	340
Batis 40mm f/2 CF	£1130	5★	Bridges the gap between Batis 25mm and 85mm lenses and features close-focusing ability					·				·	24	67	91	93	361
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users					·				·	45	52	62	59	320
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	·				·				·	80	67	78	105	475
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series					·				·	80	52	62.5	108	594
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	·				·				·	87	67	84	120	614

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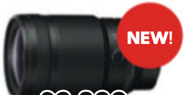

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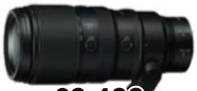

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f/1.4 – Silver Chrome

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SIGMA 23MM

f/1.4 DC DN | Contemporary

Designed for Canon mirrorless cameras with crop sensors, this lens is a versatile wide-standard prime that is well suited to street photography, landscapes, wider-angle portraits, weddings and travel. Its F1.4 aperture ensures fast shutter speeds for working hand-held in low-light conditions, and also provides a very shallow depth-of-field for blurry backgrounds.

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TAMRON 11-20MM

f/2.8 Di III-A RXD

Designed for Canon mirrorless cameras with crop sensors, this lens features a maximum aperture of f/2.8 and allows users to fully enjoy the distinctive depth-of-field and unique perspective provided by an ultra wide-angle lens. The lens shines in various scenarios, including architecture, landscape, indoor environmental portraits, travel & interior photography.

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RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 200-800 F6.3/9 IS USM box	£1899
RF 600 F11	£499
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CANON DSLR USED

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650D body	£299
BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£549
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EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
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10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
75-300 F4.5/5.6	£149
85 F1.2 U L	£799
85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
100-400 F4.5/5.6 LII box	£999
100-400 f4.5-5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£329

SIGMA CAF USED

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10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art box	£399
70-300 F4.5/5.6 DG	£139
105 F2.8 EX DG HSM OS	£329
120-300 F2.8 OS Sport	£1199
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box	£169
ST-E2 box	£69
MT24-EX ringflash box	£499
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII	£199
430EX II	£99
580EX	£149
600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 rem.	£30
TC80-N3 rem.	£79

Used Nikon

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£1499

Used Nikon

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200-500mm F5.6 E ED AFS
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£899
£3499

Used Nikon

D850 body
D500 body
D5 body
£1299
£999
£1499

NIKON Z MIRRORLESS USED

Z9 body box	£3699
Z8 body box	£2799
Z7 MKII body box	£1699
Z6 MKIII body box	£1799
Z6 body	£799
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
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24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
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50 F2.8 S	£499
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85 F1.8 Z box	£549
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800 F6.3 VR S box	£4199
FTZ adapter II box	£229
FTZ adapter box	£149
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MB-N10 grip (fit Z6/7)	£149

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D5 body box	£1499/2999
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D850 body box	£1299/1799
D810 body box	£799
D800 body box	£499
D780 body box	£1499
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 b/o box	£399
D80 body	£149
MBD-18 (D850) box	£269
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-14 (D600/610)	£79
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
MBD-80 (D80/90)	£49

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
70-300 F4.5/5.6 AFD	£99
85 F1.8 AFS box	£299
105 F2 DC	£599
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR	£899
300 F4 E PF VR box	£799
500 F4 E FL VR	£3499
500 F5.6 E PF VR AFS box	£1899
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-700 box	£149
SB-900 box	£149
SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F90X/F801/F601 body each	£99
F3HP body	£599
F3 body	£499
F2 + DP-1 chrome or black each	£399
F + plain prism black	£599
F + plain prism chrome	£399
FM2N body Chrome	£399
18 F3.5 AIS box	£699
35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS	£499
50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
135 F2.8 AI	£199
180 F2.8 AIS	£399
200 F4 AIS macro	£399
PB-4 or PB-6 bellows each	£199

Fujifilm Used

XT-4 body
£899

Olympus Used

OM-1 body
£999

Panasonic Used

Sony Used

A7 MKIV body
£1499

Canon FD Used

Leica Used

M Typ 240 body black
£2699

FUJI X DIGITAL USED

XT-4 body	£899
XT-3 body	£699
XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF	£299
27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash	£249
EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-1 body	£999
OM-5 body	£799
E-M1 MKIII body box	£699
7-14 F2.8 Pro	£699
8-25 F4 Pro box	£749
9-18 F4/5.6	£349
12-40 F2.8	£429
12-45 F4 Pro	£399
12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro	£599
30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
45 F1.2 Pro box	£599
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
100-400 F5/6.3 IS box	£999
1.4x converter box	£239

PANASONIC MICRO 4/3 USED

G9 body box	£499
BGG9 grip box	£79
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8-18 F2.8/4	£599
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
25 F1.4 box	£399
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
100-300 F4/5.6 MKII	£379
100-400 F4/6.3 box	£799
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FZ72 bridge	£169

SONY DIGITAL USED

A7 MKIV b/o.	£1499
RX10 MKIV	£1199
VG-C4 EM grip box	£299

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24-105 F4 G OSS	£799
24-240 F3.5/6.3 OSS box	£499
35 F1.4 ZA OSS box	£599
50 F1.4 ZA	£999
70-200 F2.8 GM OSS	£1199
70-200 F4 G	£799
85 F1.4 GM	£999
90 F2.8 G OSS macro	£599
100 F2.8 GM	£899
2x conv E	£399
Sigma 35 F1.2 DG DN	£799
Voigtlander 50 F2 APO MF	£599
Voigtlander 65 F2 macro MF	£499

CANON FD USED

A1 body box	£199
AE-1 body chrome	£129
AE-1P body black Box	£299
AE-1P body chrome	£219

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1 body chrome	£179
OM-1N body chr/blk each	£199
OM-2 body chrome	£199
OM-2N body black	£199
OM-2N body chrome Box	£299
OM-10 body	£99
OM-20 body	£99
OM-40 body	£99

LEICA 35MM USED

M Typ 240 body black box	£2699
Voigtlander 50 F3.5 Heliar	£369
Voigtlander 75 F1.5 Nokton	£699
Zeiss 35 F2.8 ZM	£599

GITZO USED

G1588 MKII CF monopod	£249
GH3382 QD ball head	£329
GT1545T Traveller & head	£429
GT3541LS	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

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BRONICA ETR 645 USED

ETRSi + AEII prism + 75 EII + speed grip + 120 back	£699
ETRSi + 75 + WLF +120 back	£599
ETRSi body	£299
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135 F4 PE	£369
150 F3.5 E	£179
180 F4.5 PE	£369
2x extender	£49
ETRSi 120 back RWC late	£99
AEIII prism	£349
AEII prism	£199
Ext tube E14 or E28 each	£49
Speed grip E	£99
WLF	£149
Rotary prism E box	£149
Plain prism E box	£149

BRONICA SQ 6x6 USED

SQA + 80 + WLF +120	£699
SQB complete box	£699
40 F4 S	£399
50 F3.5 S box	£299
110 F4 macro	£299
150 F4 PS	£299
1.4x converter PS	£299
2x converter PS	£149
2x converter S	£69
SQAi waist level finder	£199
SQAi prism late	£399
SQAi 120 back late	£149
SQA 120 back early	£99
Plain prism S	£199
Polaroid back	£20
WLF	£99
SQA speed grip	£99
Macro bellows	£199

HASSELBLAD 6x6 USED

503CW, 80 F2.8 CF, A12, WLF	£3799
503CW body box	£1899
501CM, 80 F2.8 CF, A12, WLF	£2999
503CX + 80 F2.8 + A12 + WLF	£2699
501C + WLF black	£1299
501CM body chrome + WLF	£1699
50 F4 CF	£699
120 F4 CFI	£999
150 F4 CFI	£799
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£599
250 F5.6 black T*	£299
Winder CW.	£349
PM 5 prism	£399
PM90 prism	£369
A12 magazine	£199/499
A16 mag box	£499
Snap lock flash grip box	£299

MAMIYA 645 MF USED

M645 Super complete	£699
645 Pro body	£399
55 F2.8 N	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149

MAMIYA 7 RF 6x7 USED

43 F4.5 box	£899
150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 6x7 Pro SD, 90, RFH, WLF	£1199
RB67 Pro S + 127 + RFH + WLF	£699
RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Prism early	£129
Chimney box	£149

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA	£499
400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£2299
45 F4 late	£499
55 F4 early	£299
55 F4 late	£699
75 F4.5 shift box	£599
75 F4.5 box	£499
90 F2.8	£599
90-180 F5.6	£499
105 F2.4 late	£799
120 F3.5 soft focus	£399
135 F4 mac	£299
165 F4 leaf.	£499
200 F4 latest box	£249
300 F4 latest	£199
400 F4 early	£399
2x rear conv	£149
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
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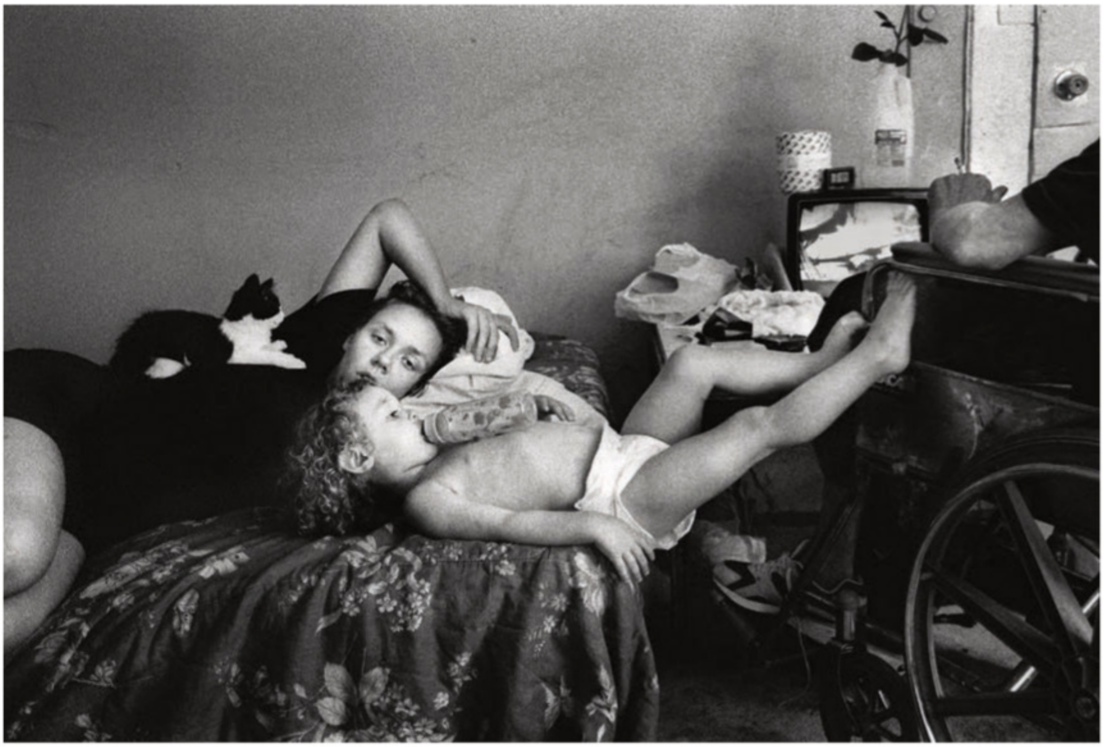
Final Analysis

Peter Dench considers...

At the West Hotel, Julie and Rachel shared a single room with a disabled friend because their room was infested with fleas

In 2016 on a week-long trip to San Francisco I tried unsuccessfully to photograph in the Tenderloin District. The consensus is it gets its name from a police captain who said he could afford tenderloin steak after receiving bribes in the area. The term Tenderloin became synonymous with areas of vice and illegal activity across America. Tourist sites warn not to go there. Hellhole is an often-used phrase. I wasn't surprised to learn that South African photographer Pieter Hugo, known for his images of marginalised communities in Africa, had also trained his lens on Tenderloin locals.



FROM THE SERIES FAMILY LOVE BY © DARCY PADILLA

Darcy Padilla's focus

In 1991, after completing internships at *The New York Times* and *The Washington Post*, American photographer Darcy Padilla chose to pursue her own documentary work. In an early project she spent several years photographing incarcerated people with HIV/AIDS in a prison isolation ward. AIDS and its consequences became central to Padilla's focus.

On 28 February 1993, Padilla met Julie Baird standing in the lobby of the Ambassador Hotel, a hotel in Tenderloin that serves as an annex to overcrowded hospitals. Julie was barefoot, her pants open and newborn Rachel nestled in her arms. She was living with Rachel's father Jack. Julie and Jack were HIV positive. Rachel tested negative. Julie left him a few months later.

Padilla would go on to photograph Julie and her family for over 18 years, documenting her life across multiple homes and states, abusive relationships, poverty, births, deaths, loss and reunion until Julie's death of AIDS-related illnesses, on 27 September 2010, at the age of 36.

Along the often brutal and harrowing journey there are moments of tenderness and intimacy. This monochrome image is unflinching and sensitively crafted. The eye roves across the bodies of Julie and Rachel taking in the tone, texture and detail. Julie's 'here I am gaze,' perhaps suggesting that her life isn't that unusual, it just began badly and slowly became worse. It's a moment of 'what if.' A brief respite from the relentless battle against poverty. A precious portrait of mother and daughter.

> **'Padilla documented Julie and her family's life for over 18 years'**

It's not a fly-on-the-wall photograph. There is trust between subject and photographer. Padilla says, 'The purpose of the project was – is – to examine and explore fundamental societal issues surrounding poverty, drug and sexual abuse, welfare and family through one person's life.'

Padilla's unflinching and humane approach is recognised by the Royal Photographic Society 2024 Award for Editorial or Documentary Photography in recognition of sustained excellence or a notable achievement in editorial or documentary photography or moving image.

The Julie Project developed into the acclaimed monograph *Family Love* (published by Editions de La Martiniere October 2014).

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1; Dench Does Dallas; The British Abroad; A&E: Alcohol & England* and *England Uncensored*. Visit **peterdench.com**

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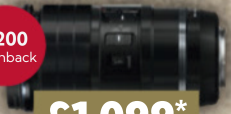
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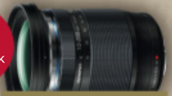
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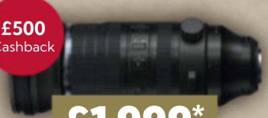
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